

CIHC Advisory Groups
Workshop 3
Meeting Notes
VERSION 1

1) Cover Letter & Feedback Form

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December 7, 2007

Dear Advisory Group Member,

Please find enclosed the **Meeting Notes, Version 1**, (dated August 30, 2007) of the *California Indian Heritage Center Programming & Master Planning, Advisory Groups Workshop 3 : Feedback*. Workshop 3 took place in Sacramento, CA on December 6 and 7, 2006.

We have included a response sheet for you to provide your input.

The following Preliminary Meeting Notes are included for your review:

	CODE	NAME
a)	N-18-v1	Workshop 3, Day 1 General Session
b)	N-19-v1	Workshop 3, Day 2 General Session
Plus attachments:		
c)	A-01	CIHC Task Force: roles, duties, and roster.
d)	A-02	Draft Advisory Group Members (as of January 8, 2006)
e)	A-07	Northgate and Richards Blvd. Site – Aerial picture from DPR's presentation
f)	A-08	Workshop 3 Questions
g)	A-09	Bureau of Indian Affairs Apology to all American Indians; Kevin Gover's speech at the Ceremony Acknowledging the 175th Anniversary of the Establishment of the Bureau of Indian Affairs on September 8, 2000
h)	A-10	Interpretive Program Diagrams (Circles), dated October 19, 2006
i)	A-11	Interpretive Program Matrix, dated December 5, 2006
j)	A-12	Architectural references, presentation by Laura Blake (MCA)
k)	A-13	Concept Diagram 1 (parts 1 and 2)
l)	A-14	Concept Diagram 2
m)	A-15	Concept Diagram 3
n)	A-16	Architectural Program, table
o)	A-17	Julie Holder's Maps of California presentation

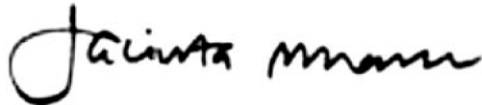
According to feedback received during previous workshops, DPR has revised the review process for the Programming & Master Planning documentation, to assure that all documents truly represent the CA Indian voice. Following the Advisory Groups'

direction, DRP created the Core Advisory Group to partner with us (the Consultant Team) and review our work. Workshop 3 Meeting Notes will follow this new review process as outlined below:

- All documents have been assigned an ID CODE. The code includes 3 parts: the first letter indicates the type of document (in this case *N* for *Meeting Notes*); the number is assigned in order, as documents of the same type are produced; and the last part refers to the version of the document (versions 1 and 2). The Consultant Team will assign these codes to documents and the codes will be used to log changes and record the process.
- The process will include 2 review periods:
 - Review Period 1: The Core Advisory Group will review preliminary documents.
 - Review Period 2: The notes will be reviewed by all Advisory Group members.
- The Consultant team will produce a log of comments after each review period (if applicable), and will update the Meeting Notes (Versions 1 and 2). *Comment Logs* will be submitted with each Version of the Meeting Notes for reference.
- After the second review period, the Consultant Team will produce a *Consolidated* version of the notes (Final Version), including all feedback received.
- Final Version of the Meeting Notes will be posted on the CIHC website. Comments received after the *Consolidated Meeting Notes* have been issued, will be documented separately and will be made public on the project's website.

We appreciate your help enormously, and look forward to hearing from you soon. Should you have any questions or additional comments please don't hesitate to contact Alma Du Solier at EDAW, or Rob Wood at State Parks (see contact information below).

Sincerely,

A handwritten signature in black ink that reads "Jacinta McCann". The signature is fluid and cursive, with the first name "Jacinta" being more prominent than the last name "McCann".

Jacinta McCann
Vice-President EDAW
CIHC Master Plan Consultant Team Lead

Consultant Team contact:

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Capital District
CA State Parks
rwood@parks.ca.gov

Workshop 3 Meeting Notes **review process summary**

(Shaded area indicates current step of the review process):

STEP	PRODUCT / TASK	VER.	SUBMITTED TO / REVIEWED BY	DATE / PERIOD
1	Meeting Notes, Version 1	1	Core Advisors	12/05/2007
2	Review Period 1	1	Core Advisors	12/05/2007- 1/30/2008
3	Consultant Team documents changes in Comments Logs & Updates Meeting Notes (produces v2)	2	Consultant Team	N/A
4	Meeting Notes, Version 2	2	Advisory Groups	N/A
5	Review Period 2	2	Advisory Groups	N/A
6	Consultant Team documents changes in Comments Logs & Updates Meeting Notes (produces final version, v3)	3	Consultant Team	N/A
7	Meeting Notes, Final Version (3)	3	PUBLIC (posted on website)	N/A

CIHC . California Indian Heritage Center

Workshop 3 : *FEEDBACK*

[December 6 & 7, 2006 . Sacramento, CA]

Review Number	1 (Workshop 3 Preliminary Meeting Notes)
Reviewer	Core Advisors
Review Period	12/05/07 to 01/30/08

Date: _____

Name: _____

Which Advisory Group do you belong to? _____

You prefer to be contacted by: ☐ Email _____

OR ☐ Phone _____

Comments & Suggestions

Your input is important for the success of this process. When providing comments about the meeting notes, please indicate the document code and paragraph you are discussing. Please add blank pages as needed.

Please mail your comments in the self-addressed envelope included, or email them to Rob Wood at California State Parks: rwood@parks.ca.gov by January 30, 2008.

For more information, project updates, and to provide further input, please visit the project Web site at: http://www.parks.ca.gov/?page_id=22628

Thanks for your participation!!

2) Workshop 3 Preliminary Notes (v1) for review

CONSULTANT TEAM

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PROJECT California Indian Heritage Center

DATE December 6, 2006

TIME 9AM – 5PM

PRESENT **CIHC Task Force** (TF)
Larry Myers (Pomo) [LM]
Bill Mungary (Paiute/Apache) [BM]
Cindi Alvitre (Tongva) [CA] (absent)
Gen Denton (Miwok) [GD] (absent)
Jack Norton (Hupa/Cherokee) [JN]
Susan Hildreth [SH]
Timothy Bactad (Kumeyaay) [TB] (absent)

Advisory Groups (AG) (*see attachment A-02)
Collections Management
Contemporary Arts
Cultural and Outdoor Programming
Libraries, Research, and Archives
Interpretive Themes
Operations

Department of Parks and Recreation (DPR)
Cristina Gonzalez [CG]
Julie Holder [JH]
Maria Baranowski [MB]
Paulette Hennum [PH]
Cathy Taylor [CT]
Rob Wood [RW]

Consultant Team (CT)
Jacinta McCann, EDAW [JM]
Alma Du Solier, EDAW [AD]
Francis O'Shea, RAA [FO]
Ilona Parkansky, RAA [IP]
Mark Cavagnero, MCA [MC]
Laura Blake, MCA [LB]

EDAW PROJ# 05010010.02

CODE **N-18-v1**

LOCATION Hawthorne Suites,
Sacramento, California

SUBJECT CIHC Master Plan
Workshop 3, Day 1:
General Session

Overall Notes, Day 1

CIHC Programming & Master Plan Workshop #3

MORNING SESSION

Call to order and welcome [LM]
Opening blessing

1. Introduction, Jacinta McCann, EDAW [JM]

- Review of Consultant Team's work-to-date:
 - Workshop 1_Listening: Advisory Groups provided the initial input that ultimately formed the base for the interpretive program "Circles". This input was the basis for what would become the "story" for the CIHC.
 - Workshop 2_Listening & Feedback: Preliminary "Circle Diagrams" were presented and discussed. These diagrams are meant to define the "big picture" for the CIHC, describe the indoor and outdoor content areas, program components, and themes for the CIHC. AGs provided feedback, suggesting that the consultant team needed to amend the diagrams to make sure the Indian voice was represented accurately in the

“Circles”. The AGs suggested two actions for the Consultant team: 1) form a core review group to review the content (words of the “Circle Diagrams”); 2) visit successful CA Indian sites that could set good precedents for the CIHC, provide clear understanding of how to reflect the culture in the facility via orientation, materiality, etc. and capture the character of such precedents sites as the CIHC Master Plan is developed.

- The Review Committee (nicknamed the G7, refer to footnote 1 on page 5 for Review Committee roster) was formed as an outgrowth of Workshop 2, and met with the Consultant group in a work session held in early 2007 to refine and re-word the “Circles”.
- Consultant team participated in 2 (multi-day) site visits in the following regions of California:
 - Central Region: Visited the Sierra Mono Museum, Table Mountain Rancheria (Casino and site of the future Museum). Participation on the first Regional Outreach Meeting for this phase of CIHC development, held at Table Mountain Rancheria. Acknowledgement to Cristina Gonzales for her help on setting up the visit and the outreach meeting. Also thanks to Leona Chepo, Maggie Chepo, Kelly Marshall, Barbara Esell, and Sarah Rah from the Sierra Mono Museum; and to Bob Pennell and Shirley Ramirez from the Table Mountain Rancheria for their invaluable input.
 - Northern Region: Visited the Grace Hudson Museum, Sumeg Yurok Village, Yurok Tribal Office, participated in the Salmon Festival, visited Potowat (Health Village) and learned that the Health Center is strongly rooted in Indian values:
 - Orientation of the buildings, their layout around an open courtyard with individual buildings linked by an internal gallery walk, creating the sense of a “village”;
 - Use of materials to resemble traditional ones (concrete mimicking redwood planks);
 - Development of an adjacent restoration area where outdoor interpretation and programs reinforce the strong sense of place and community.Acknowledgement to Sherrie Smith-Ferris, Paula Allen, Axel Lindgren, Maury Morning Star, Helen Suri, Dale Ann Sherman, Sarah Fonseca and Daniel Striplen.
 - A third site visit to the Southern Region is anticipated for 2007.
- Workshop 3 – We are here today to continue the planning and programming process. The goals for this our third meeting are: 1) confirm and approve the revised “circle diagrams” and the “interpretive matrix”; 2) present the architectural program; and 3) solicit your input in the development of concept diagrams for the site, accommodating the required program and themes of the CIHC.

2. Participant Introductions – Where are we going and who will help guide us? [LM]

- The DPR members involved in this project make sure that all work gets incorporated into the CIHC as mentioned by JM
- Introductions of new members in the DPR team:
 - Julie Holder – liaison, content coordinator, AG member, DPR staff
 - Cristina Gonzales – project support, co-leader of outreach effort, AG member, DPR staff
 - Sarah Fonseca – assistant, project coordination, DPR staff
 - Rob Wood – New Project Coordinator, Capital District. Rob has a long term working relationship with many tribes in California, due to his previous involvement with the Indian Heritage Commission (for 6 or 7 years), working on the protection of cultural resources, and consultation process for developers, City and County lead agencies. Prior to the Heritage Commission, Wood worked with State Parks & Recreation on the

repatriation program. For this past experience, he is very familiar with both Park & Recreation, as well as the Heritage Commission, and the Indian community (federally non-federally recognized tribes) making him an ideal candidate to coordinate this new stage of the project.

- Cathy Taylor – District Superintendent, Capital District. Now that it's been determined that project will be housed in the Sacramento area, that makes it part of the Capital District. Cathy's role is thus to "nurture" and "water" the project as it transitions from planning to implementation. She will help it become a reality.
- Colonghi & Associates [absent] – LM announced that Colonghi & Associates (C&A) has signed a contract with DPR as the consultant for the development of the Business and Marketing plan for CIHC. C&A was selected for their outstanding presentation and proposal during the RFP phase.

3. Past and Present – Where are we in the process of the project? – Maria Baranowski, DPR [MB]

- Overview and review of DPR's work-to-date:
 - "The Beginning of the CIHC"
 - 1991 California Indian Museum Study published
 - 2002 SB2063 CIHC Task Force established. The State provided \$5Million dollars as seed money for the CIHC.
 - 2003 Task Force confirms the 1991 with comments, because the Study was old and updates were needed to respond to current needs of the Indian community
 - 2004 Task Force recommends a preferred site to the Director of State Parks. State Parks on behalf of the CIHC Task Force sent a letter of request for sites for the CIHC. Ten letters were received and analyzed by the Task Force, concluding with the recommendation for the site to be in the Sacramento area, as will be described below.
 - 2005 EDAW, RAA and MCA are retained as the planning team to develop an Interpretive Plan, Architectural Program, and Site and Facility Master Plan for the CIHC (process we are currently engaged).
 - 2006 Advisory Group Workshops initiated for planning and programming of the CIHC. Today constitutes our third workshop.
 - "Land Needs Defined 2003"
 - Initial look at the 1991 Study was to confirm the program and the site requirements.
 - The Folsom site was being considered at the time, and the review of 2003 helped determine that additional land was needed to accommodate the CIHC program (additional to what the Folsom site had available).
 - Review of cultural centers throughout the US, the Task Force reviewed relevant precedents to compare with and confirmed the CIHC site requirements:
 - Alaskan Native Heritage Center – about 125 acres
 - Oklahoma City site – almost 300 acres, with site "healing" due to the previous use of the site as an oil field
 - Maidu Center in Roseville, CA
 - Conclusion: Project would be feasible on 25 acres of site, only if additional land was available to accommodate outdoor programs (approximately 100 additional acres needed).
 - "The Confirmation of the Land"
 - October 2003 – Letter of interest issued
 - January 2004 – Ten proposals received from different parts in California

- October 2004 – Finalist site is declared in the Sacramento area, at the confluence of the two rivers (American and Sacramento rivers)
- “Located at the Confluence of the Sacramento and American Rivers”
 - After much discussion to balance the pros and cons of the finalist site(s), the CIHC Task Force recommended a site within the city limits City of Sacramento, at the confluence of the Sacramento and American rivers. Part of the site would be a portion of the American River Parkway, with additional land in the Richards Blvd. area.
 - The Mayor of City of Sacramento expressed support for the project, and vowed to fulfill the commitment of having the CIHC within the City of Sacramento city limits.
- “The Floodplain”
 - Designated Floodplain: Big question for this site is how to handle a project of CIHC’s nature within a designated floodplain.
 - The American River Parkway is designed for seasonal flooding, thus the CIHC program to be located in that area needed to function while embracing the flooding cycles of the river. It was agreed that this would be achievable, since providing activity areas within the American River’s natural corridor would be consistent with Indian values and the desired character for the CIHC.
 - After much discussion the Task Force also decided that the CIHC facility (where cultural treasures were to be housed) needed to be in a location protected from flood waters. The site thus morphed into a two-part site including the Parkway area (north side) and an area along Richards Blvd. (south side). The south side is protected from flooding by a levee.
 - The CIHC thus would be located on both sides of the lower reach of the American River with the major building elements on the south side and the natural use on the north side.
 - The Task Force concluded that the CIHC needed to be designed to keep cultural objects at a minimum of one foot above the floodwater elevation.
- “Land Negotiations”
 - March 2004 – City Council of Sacramento adopts a resolution to support the CIHC in Sacramento
 - July 2005 – City Council directs evaluation of riverfront parcels in the Richards Blvd. area (south of the river)
 - April 2006 – City Council approves \$6.3 Million in Community Reinvestment Capital Improvement Program for the acquisition of land for the CIHC (specifically in the Richards Blvd area). to the CIHC will not be required to repay this investment back to the City. Recognizing that this amount would not be enough for the acquisition of the required land, the Director of State Parks has offered an additional \$5 Million for this purpose. This provides estimated \$11.3 Million dollars for land acquisition.
 - May 2006 – Sacramento Area Flood Control Agency adopts resolution to support CIHC within the Lower American River Parkway and Richards Boulevard.
- “Development Opportunities on North and South Sides of River”
 - The yellow border shown in the map (see attachment A-07) indicates the “area of interest” for the project, as depicted in the CEQA document being done under leadership of the City of Sacramento for this project.
 - North Side
 - Property is owned by different agencies and private owners. Among them the Boy Scouts, a private developer, City and County.

- Parkway Plan allows for minimal facility, parking and general development on the north side. Seasonal flooding will limit use and development.
 - The north side fulfills the requirement for 100 acres of outdoor area.
 - The funding described above under “land negotiations” will not be used for land acquisition on the north side of the site. This land is assumed to either be donated by SEFCA, the City and/or the County; or to be lent to the project for our outdoor program uses by the different owners.
 - A reclaimed pond that is planned for restoration is part of the north side. Native planting will be installed on all edges of pond.
 - South Side
 - Redevelopment area allows for large development projects.
 - Must have 15 to 25 acres. Realistically, the current assumption is that the project will acquire 16 to 18 acres.
 - Although a smaller site (less than 15 acres) could accommodate the building program if it is built as a four-storey building, the Task Force and advisors have rejected that approach because it would be inconsistent with the desired character of the CIHC.
 - A pedestrian crossing connecting the north and south sides of the site is to be included.
 - The south side is assumed as the “front door” of the project, and the north side is assumed as the place for outdoor cultural programs to take place.
- “The Current Process of Work”
- Interpretive Planning – The Circle Diagrams. (see attachment A-10) Per our last workshop, and as mentioned above, it was clear that we needed to move in a different direction and reconfigure the team that was working on the document to assure that the Indian voice was effectively “heard” in the Circle Diagrams. Julie Holder stepped up to lead the Review Committee¹ (group of seven volunteers from the Advisory Groups that helped refine the Circle Diagrams and advance them to their current state today, see attachment A-10).
 - Circle Diagrams respond to three questions regarding the content, themes and interpretation methods of the CIHC: *What story should be told?; Who should tell the story?; How should the story be told?*
 - Three words have been at the core of these circles: *Memory, Connections and Cycles*. They encompass many of the ideas and topics that are important for the Advisory Groups and the Indian community in general. They need to remain at the core our discussions today.
 - Summary of interaction of Consultant team with the Advisory Groups to date:
 - Advisory Group Workshop 1 – January 2006: *Listen*
 - Advisory Group Workshop 2 – April 2006: *Feedback*
 - Formation of the Review Committee
 - Site Visits to Northern and Central California
 - Advisory Group Workshop 3 – Today and tomorrow: the main goal is to gain consensus on the Circle Diagrams and the Matrix, approve the CIHC concept
 - The Matrix – CIHC Program and Content. In addition to the Circle Diagrams, the overall concept for the CIHC is represented with the Matrix (see

¹ Review Committee (G7) roster: Julie Holder (Kumeyaay) liaison; Jack Norton (Hupa/Cherokee); Frank La Pena (Nomtipom Wintu); Clifford Trafzer (Wyandot); Connie Reitman (Pomo); Diania Caudell (Luiseño); Adriane Tafoya (Yokuts); and Paula Allen (Yurok/Karuk).

attachment A-11); a new element that has not been presented before to this group.

- The Matrix is a tool to facilitate the transition of the Circle Diagrams into the identification of what the CIHC will be: *what it looks like, what it feels like, beginning to define the type of spaces that will be in CIHC.*
- Nevertheless, the Matrix is still a document composed by “words”. This document summarizes the following aspects of the interpretive plan: 1) program area; 2) description; 3) experience/environment; 4) themes; 5) techniques; 6) materials; 7) program components and spaces; 8) message/learning
- The Questions. In Workshop #3, a set of questions were distributed to the group in order to collect valuable information for the development of the CIHC building and outdoor areas (see attachment A-08).
 - The questions ask about the Advisors’ ideas regarding the design, the layout, the relationships between indoor and outdoor, the four directions, the cycles, and what is important from the different areas of California to be included in the CIHC. Refer to Attachment A-08.
- Architectural Program – The Place. Tomorrow, after the discussion today about the Circles and the Matrix, we would like to transition to begin discussion about the architectural program, or the place (see attachment A-16).
 - The architectural program aims to define the quantity and the quality of the space, ultimately defining the rooms, the spaces, how big they are, how they interrelate to each other, what we put in them, how we use them, what they look like, what they feel like, etc.
 - The architectural program shall thus ultimately:
 - Define the “users”
 - Define the “user” needs
 - Define project vision and scope
 - Identify current and projected operations
 - Determine design criteria (character of the building)
 - Outline site opportunities and constraints
 - Address functional relationships and requirements
 - Consider technical requirements
- “Carrying the Words forward to the Development of Space and Form”
 - In summary, with the Circle Diagrams, the Matrix, and answers to the Questions, we are hoping that the team can begin to define space and form for the CIHC.
 - We are here today to solicit your input regarding the description of spaces and their recommended connections... We would like to hear about your ideas for use and feeling of the facility. With this input, the consultant team can move forward to finalize the architectural program.
- “The Next Steps in 2007”
 - Staffing and outreach – at the top of the list, it is very important that we strengthen the project outreach throughout California
 - Advisory Group Member participation – we would like for all involved to continue their involvement
 - Collections Planning – ongoing, Rob Wood will describe the current status below
 - MOU’s and Acquisition of Land –we anticipate that the Programmatic CEQA will be done in the Spring of 2007. After this effort is completed we assume that we can begin to pick the different parcels that will form the CIHC, and discuss formal MOU’s and/or purchasing with interested parties
 - Site and Facility Master Plan – with the final site configuration defined, the team will in position to move forward with the site and facility master plan. The master plan will be taking the work of the current and past workshops and will

provide a depiction of the CIHC building and how it would be located on the site.

- Cost Estimates and Phasing Plan – as part of the site and facility master plan, an initial cost estimate and phasing plan will be developed as the basis for the planning of fundraising strategies.
- Massing Studies – to depict general form and proportions of the proposed building facilities, the Master Plan will also include massing of such buildings.
- Governance – It is important to define clearly the governance approach for the CIHC, assuring that CA Indians are at the core of the planning of the cultural center, management of its treasures, and planning for its future and evolution through time.
- Marketing and Business Plan; Fundraising Strategy – As mentioned by LM, C&A have been contracted to develop these plans. They will begin work early next year.

4. Presentation of the role of State Parks, Capital District – Cathy Taylor, DPR [CT]

- CT explained that once a project has a site, within the State Parks system, it automatically transitions from the “planning” stage to “operations” mode. New State Parks staff –from the project’s geographic/jurisdictional zone– gets involved in the project to help advance it. In the case of the CIHC, since the site has now been officially identified within the Sacramento area, its geographic/jurisdictional region is thus the Capital District.
- The Capital District is getting involved in the CIHC now to “give it wings”, not to run the Center. CA Indians, via the CIHC Task Force and Advisory Groups (ultimately the CIHC Board), remain the strongest voice in the CIHC planning, and will be the ones running the Center when it opens.
- The role of the Capital District in the CIHC involves:
 - Help make the project a reality (fundraising, construction, support during operational planning)
 - Provide advise once the Center is operational
 - Help with internal politics – facilitate connection between local and state agencies and be project’s advocate, supporting “behind the scenes” operational needs
- The Capital District envisions that the existing operation of the State Indian Museum (SIM) will transition out of existence as the CIHC becomes a reality. In the meantime, the physical space of the SIM could serve as the “face” or “front door” of the CIHC, a venue for community outreach.
 - In order to achieve this, State Parks has separated the State Indian Museum (operationally) from other State Parks facilities, specifically Sutter Fort. This separation will provide SIM with autonomy to test some programs for the future CIHC.
 - Temporary exhibits of the CIHC treasures’ collection can be installed in the State Indian Museum to help promote the project.
 - SIM will also be the avenue for the Indian community to access the CIHC collection until the Center opens
- Key role for State Parks – Capital District at this stage of the project is also to help build an outreach program, going out into the State’s Indian communities and bringing feedback, encouraging more participation

Questions:

Connie Reitman [CR]: How does [the Indian community] fit in this [new configuration of the project team]?

CT responded that the best avenue for participating in the project planning is via the Advisory Groups. Most of the direction that State Parks currently has comes from the work that the Advisory Groups have done to date.

Rob Wood [RW] added that State Parks understands that a lot of “baggage” comes with the State Indian Museum, but their goal now is to find the opportunities above and beyond the “baggage” and elevate the project. Using it as an educational venue is one of those opportunities that State Parks would like to explore together with the Indian community.

5. Presentation and Discussion “Circle Diagrams” – Julie Holder, DPR [JH], and Jack Norton [JN]; (see attachment A-10)

- Opening words [Jack Norton]:

Prior to the presentation and discussion of the latest version of the “Circle Diagrams”, Julie Holder [JH] introduced Jack Norton [JN] who addressed the group and shared some words to open the session. JN read the speech given by Kevin Gover in September 2000 in which the Bureau of Indian Affairs presented an apology to all American Indians for the atrocities committed against them by the agency since its creation (see attachment A-09 for full transcription of speech). JN mentioned that this speech was very powerful to him, and thus he felt it would be a good way to set mood of partially what the CIHC project was about.

- Introduction, work to date on the “Circle Diagrams” [JH]:
 - As mentioned above, per direction of the Advisory Groups, DPR empowered a new group called the Review Committee (also known as the G7) to help develop the “Circle Diagrams”; JH was appointed as Liaison of this group and worked with them and the consultants (from May to October 2007) to update the “Circles” to their current version (see attachment A-10)
 - JH acknowledged Review Committee members:
 - Thanks to Connie Reitman for her clear and strong voice
 - To Adriane Tafoya for sharing her collections knowledge
 - To Jack Norton for grounding us
 - To Frank La Pena for being a constant voice, critic, and for demanding what we deserve
 - To Paula Allen for being a strong force in the process
 - To Cliff Trafzer for his brilliant mind
 - And to Diania Caudell for her unconditional support
 - JH also acknowledged DPR staff:
 - Paulette Hennum, for her help dealing with the system
 - Leo Carpenter, for his grounding, tenacity and courage
 - Maria Baranowski, for helping JH have a strong voice
 - JH explained that the “Circles” have changed and developed thanks to the G7’s help. Words are now “more aligned with who we are as people”. The G7 tried to channel the Indian community voices and sentiment in the “Circles”. For example, topics such as genocide are included because they are important to the Indian community.
 - This process “begins with us and it will end with us”. As always, the Indian voice should be the center of this process. The Indian culture is unique. Indians have a different perspective and “it is up to us to clarify our perspective”. The CIHC will not happen without lots of Indian voices and community involvement. “These are our values and our culture. We are here, not in the past, we are here today”.
 - Conflict, as well as joy, is expected in the process, but Indians will make sure the Indian voice is heard if they come back to the table as community.
 - JH encourage all present to express their opinion, correct the document, and provide comments and suggestions. She explained that the purpose of the session was to confirm that the “Circles” are reflecting the Indian perspective appropriately.
 - She also clarified that these “Circles” will be confirmed, but that they remain flexible and that change will take place later if requested by any member of this group. “If it’s not correct, we’ll fix it”.

- Open Discussion [All, as indicated; JH moderator. **Bold** indicated topic discussed; *Italics* reflect quotes]

Renewal

- CR mentioned that for her, reading the words in these documents evoked other thinking. Under “gathering of the people” it is mentioned that people came together for renewal. CR made a suggestion to include that the people came together for *renewal of the spirit, renewal of values, renewal of kinship, and also to exchange new ideas.*
- JH responded that for the next layer of the planning for CIHC, the Indian community needs to decide how much of their culture they would be willing to share with the community at large [ie. the visitors]:
 - *How much do we want to share about “renewal”, which is [a very important] issue for our people?*
 - *How much do we want to share about how we [traditionally] honored our visitors?*
 - *How do we want to deal with the discussion about our sovereignty? We are now sovereign nations and that has sprouted some jealousy over our casinos. How do we discuss that [in the CIHC]?*
 - *How do we discuss the relationship of our lives with the sacred and spiritual? The practice of prayer is integrated in our daily life. Should we clarify to the culture at large that the ground is sacred because every place is part of our prayer?*
 - *How should we present our practice of “traveling in alter space”? Like many traditional cultures, CA Indians consumed peyote and mushrooms as part of ceremonies and rituals. How can this be presented so that it is given the importance that it requires, within the context of our cultures, but without making it seem more important than what it is? How can this be understood under the context of our spirituality and traditions without being distorted?*

Native vs. CA Indian

- Leo Carpenter [LC] requested the word “native” to be replaced by “CA Indian”. He clarified that when the document mentions “native world view”, it is indeed talking about a “CA Indian view of the world”. He also recommended that if the word “native” is going to be use in documents, then a glossary should be included clarifying that the word “native” is used as an equivalent to “CA Indian”.
- JH explained that during the process of developing the last set of interpretive documents the word “Indian” (without CA) was used. She replaced it with “native” because “Indian” sounded demeaning to her in the context of what was written. She searched for definitions of both words and found the following:
 - *You are an “Indian” if you are tribally connected to land*
 - *On the other hand, you are “native” if you are a blood descendant of a historic Indian community*

In the context of these documents the term CA Indian seems to be the most appropriate.

- CR and LC agreed that the term most communities use to identify themselves is “people” in their own language.
- Judith Lowry [JL] said the term “Indian” in it self is also inaccurate. She said that perhaps the most accurate term would a new hybrid word, such as “indigian” (indigenous + Indian).
- John Berry [JB] added that since the Center is called the CA Indian Heritage Center, he thought that if the word “native” is used in the documentation, within the context of the CIHC it would probably be understood that it refers to “CA Indian”.

Migrations

- JN cautioned the group about the use of the word “migrations” in page 2, under stories (Connections). He said that sometimes, from the perspective of the culture-at-large “migration” could be associated with “lack of sovereignty”. Maybe they could be called “movements”.

- JH suggested the use of the words “seasonal migrations”.
- The group agreed.

Astronomy

- JB questioned the use of the word “astrology” in page 1, under the Indoor Program Matrix, and suggested “astronomy”.
- JH also asked how people felt about the word “petroglyph”.
- Frank La Pena [FLP] said that petroglyphs should be part of the discussion about astronomy, because petroglyphs are connected to the universe and the cardinal directions.
- LC said that *when we talk about the universe, we talk about our spirit*.

Baskets

- JH urged the group to talk about the meaning of baskets, and how they could be described in the CIHC. She wanted the group to discuss the fact that baskets have a practical purpose (storage), but also are pieces of art.
- CR added that because basket weavers pray when they make each stitch, baskets are more than functional, they also hold sacred meaning, and reflect the intention of its weaver. For example, the weaver prays that the acorn storage basket remains full, that the baby cradle keeps the child safe, etc.
- JH said that per the documents, in the Continuity exhibit area, stories should be told to describe how baskets were made, including the spiritual and sacred aspects, not only the materials and techniques.
- JL said *we [CA Indians] pray without having to go to church, similarly we should celebrate our culture without [typical] exhibits, we should get rid of the labels and the rooms*.
- JH said that was indeed the idea underlying the interpretive program.
- FLP said that the fact that the site is divided [across the American River] and that programs are organized in indoor and outdoor, presents the opportunity to tell each story in multiple ways. *Within the building you explain it, while outdoors, in the natural setting, you do it*. Combining oral traditions with apprenticeship, this way the CIHC could be a place to preserve traditions and culture.

Ceremonial Facilities

- CR asked about the facilities associated with ceremonies:
 - *Who will take care of them? A docent will be required. In communities, the ceremonial facilities (roundhouses, ramadas) require constant attention and care.* FLP agreed that it was important to define who would take care of these structures.
 - *What support facilities are being planned? Traditional people need preparation areas before and after the ceremonies. Is housing considered for this purpose?*
- JH agreed that the CIHC should provide the recommended environment to support community. She reminded the group that during the exercise planned for the following day (workshop day 2), the AGs will be given the opportunity to confirm building requirements and propose how they should be integrated in the site.
- Regarding the request for a docent to care for ceremonial structures, JH cited the example at NMAI where George Workhorse was the resident practitioner and shaman, and suggested that CIHC should do something similar.
- MB clarified that there are restrictions regarding housing on the north side. Camping is allowed, but not permanent residence.

Killing Squads

- JN asked to add “killing squads” in page 3, under “community of survival”. He said that “killing squads” were CA citizens that were *honored* for killing Indians. He felt that these squads should be identified and presented as part of the story.

- JH asked if there were any more items to discuss, the group said there weren't for the time being. With this, JH thanked the group for reaching consensus on the "Circles". She reminded the group that the "Circles" would remain flexible, and that future adjustments and *honing* was possible and recommended. She closed the session with the following words:

"Today we own these words. With these words, our words, we may clear our history. With these words we give truth to our stories. With these words we claim the honor denied to our ancestors. With these words we continue to heal our past. With these words we make certain our children can claim their future."

AFTERNOON SESSION

6. State Parks Update – Ruth Coleman, Director of CA State Parks [RC]

To kick-off the afternoon session, Director of State Park Ruth Coleman addressed the group to express her excitement about the project's evolution.

- RC said she is pleased that the project has evolved from an idea many years ago, to becoming part of the State legislation, to now moving towards becoming reality, as part of the Capital District. She is sure this project will be an extraordinary asset to the City of Sacramento and the State of California.
- As mentioned by CT earlier, now that the project site has been located in Sacramento, internally at State Parks this means that the project transitions from a state-level project, to a district-level project. With this, specific staff is assigned with the responsibility to support the CIHC group's efforts and make the Center a reality.
- An additional project is currently being studied at State Parks that has implications on the planning for the CIHC:
 - State Parks would like to use Proposition 84 money to find a site and build a new state-of-the-art facility to replace the existing State Museum Resource Center (SMRC) in West Sacramento.
 - The goals are to move the collections from the floodplain and to eliminate the need to pay rent on those substandard facilities.
 - Even though this facility is envisioned to house all collections in the SMRC, not only the CIHC treasures, the potential benefit for CIHC is that this could mean that some of the storage for its treasures could be included in the new SMRC, providing more flexibility in the building of the CIHC (more open space).
- RC clarified that the suggestion to potentially locate some of the CIHC treasures in the proposed new warehouse was by no means signal that the Indian treasures were to stay with State Parks. The baskets and other treasures have always been destined to the CIHC, and this potential project does not change that.
- RC confirmed that State Parks had allocated \$5 Million dollars for the acquisition of the land for the CIHC.
- RC concluded her talk describing how optimistic her department felt about the CIHC project. She said that it is clear the project is moving forward, and that to see the [Interpretive Program] document being approved by the group is very encouraging.

7. Presentation and Discussion "The Matrix" – What is the story? Establishing a shared vision. Julie Holder, DPR [JH]

- JH introduced the Matrix as the next layer of the process. This document goes "hand-in-hand" with the "Circles" and expands the concepts into the beginning of the discussion about the type of spaces required to tell the story.
- She indicated that similarly to the "Circles", the "Matrix" had been reviewed by the Review Committee and herself, and that changes were indicated in the document with blue. She

asked to group to review this new document and provide feedback to make sure the existing and new words were identified correctly.

- The “Matrix” reflects:
 - *How we think about ourselves as native people*
 - *How we want to honor the spirit of CA Indian people and their importance*
 - *What do we want to share? What should be private?*
- Francis O’Shea [FO] provided an overview of the different parts and categories included in the “Matrix”:
 - Main purpose of the “Matrix” is:
 - To present thematic ideas
 - Take the big concepts included in the “Circles” and develop a palette of ideas as a way to think about a building for the CIHC
 - Definition of categories/columns in the “Matrix”:
 - Program Area: Same names and areas as described in the “Circles”
 - Description: Provides a concise definition for each space, based on the areas defined in the “Circles”
 - Experiences/Environment:
 - Defines the type of experience that is desired for the people to have while visiting the Center. It defines elements that would influence the way the building would ultimately be built. For example, in the “gathering of the people” area, there should be light, natural materials, etc.
 - This section of the “Matrix” collects all those possible ideas that are linked to the interpretive program, and organizes them for future use by the building designers
 - Themes: Big ideas derived from the “Circles”
 - Techniques: Describe how the story might be told. For example, through story-telling, video, exhibits.
 - Collections: It lists what particular cultural treasures can help tell the story better on each area of the Center. For example, focus on baskets, or regalia.
 - Program Component / Spaces: Describes the auxiliary facilities that the Center would need to offer. For example, in the “gathering of the people” area there’s need to provide ticket booths, restrooms, storage, etc.
 - Message: This column describes what would be the message that visitors would take with them from each area of the CIHC.
- Group Discussion:
 - CR said that after reviewing the “Matrix”, she felt that some words that had been mentioned in previous meetings were not included. For example, the “Matrix” only mentions the use of *natural materials*. During the last workshop, the discussion had provided specifics about natural materials, like saying that they should be redwood, river rocks, shells, etc. She expressed concern that the consultant team was not capturing the feeling that the AGs wanted to convey because they kept reducing the ideas to succinct statements like “natural materials”. She felt that by interpreting/simplifying concepts on each document, it forces the AGs to re-visit concepts that had already been covered in previous workshops.
 - JH agreed that it is indeed the CA Indian story and should be told complete, there’s need to be specific.
 - AD clarified that these new documents do not replace the old ones. Instead, they build on each other. The “Matrix” is a summary of all the ideas that are recorded in the meeting notes from previous workshops. It is just a way to organize the ideas, but the team and future designers will keep referencing back to the detail of the notes if necessary.
 - CR said that if that was the case, then the following important topics previously discussed didn’t seem to be part of the “Matrix”: the story about the holocaust, balanced with the story of survival, *the reflection of our resilience as people*. CR requested clarification on the purpose of this session’s discussion.

- JH clarified that the story of the genocide is included in the body of the “Matrix”. She recommended focusing on the discussion about the space, the areas, the context, begin the discussion on spatial design. She explained that the “Matrix” is not a stand-alone document, but added that if the group sees a need to include more detail in the “Matrix”, then that is also the purpose of this session, to identify any element that might have been overlooked or not given the appropriate importance.
- MB added that the final product of this process is the Master Plan document which will bring the story and the ideas and will translate them into the guidelines for the building and how the Center will be organized. The “Circles” and the “Matrix” are layers that will be incorporated into it.
- JH presented a series of maps of CA (see attachment A-17) to describe an idea of how the issues of regions, languages, directions could be interpreted/presented in the CIHC. Some concepts described in her presentation include:
 - Starting from the historic map of the CA Indian communities, she overlaid regional circles to describe the geographic areas of CA: north, east, west and south.
 - She mentioned that each zone or region is connected to its environment: north with the green of its forests; east with the brown of its mountains; west with the blue of its coastline; and south with the yellow of its desert. In the CIHC stories can be told from each region, but *Is that enough to tell our stories? How do we connect them? In cycles? Continuity? How do we honor the people from the site's region and at the same time welcome people from all regions?*
 - In addition to four land masses, there are also four directions. *What role will they play in the CIHC? How can they be expressed?* In NMAI four rocks from the four directions of the Americas were brought to the NMAI site to represent the reach of the Museum.
 - The historic map of CA Indian languages also provided a way to tell the story in the CIHC. This map indicates that the definition of boundaries in traditional CA Indian cultures were not merely political. People not only had one culture, they marry other cultures, exchanged knowledge, language. *How can this be represented?*
- JH also introduced the “Questions” (see attachment A-08), as a tool to trigger discussion regarding some of the issues about regions, directions, etc. This discussion was planned in preparation to the exercise scheduled for day 2 of the workshop (concept diagrams). The group provided the following comments:
 - *Questions 1 & 2: Do you identify yourself through community relationships or through land boundaries? How do you define your boundary crossover of your region? What communities in your area come together for ceremonies? Do you celebrate your Big Time with other tribes?*
 - JH added: *How do you identify yourself within the culture?*
 - FLP mentioned that the universe is integral to the native world view, and that the idea of community revolves around tribal consciousness. *We have lost [direct] links to the old views of the world, but philosophically we still maintain [that connection]. As traditional people we recognize the human need for the connection to the universe AND to a world view.*
 - JH added that the Center needs to recognize all different cultures, but still be welcoming of all people, the Gathering of the People, *How can this be achieved?*
 - JL described the role of “forgiveness” in her own work. She feels that *we are truncated unless we forgive. We stay around circuiting the circle if we don't come to [forgiveness] as people.* She read a poem about forgiveness to illustrate her point:

*“If I did not forgive
what would I be
but a restless soul”*
 - JH agreed that the CIHC should incorporate the idea of forgiveness. CA Indians need to decide how to tell this story.

- Regarding the definition of boundaries, CR added that community members are first defined by their role and responsibilities within their family. With respect to territorial boundaries, she explained that those boundaries changed with seasons, time, events. For example, when people traveled to attend large gatherings, the definition of their territory changed as they progressed in the trip: starting with the family land, then joined another family and their territory was combined, and so on until they reached their destination. For some special healing ceremonies, territorial boundaries were defined based on spiritual reasons, sometimes depended on where the healing doctor was from.
- LC explained that there are also spiritual universes. Marriage also defined territories as members of different tribes joined this way. Most important is the recognition that each tribe is different in defining their boundaries. There is no way to generalize and create community boundaries from one single stand-point.
- JH conceded that recognizing differences was a good thing. *[Historically] we have been lumped together, but we are different. We need to say how we define, show and share those differences that we know about ourselves. That is our story.*
- JN added that sovereignty is a big question in this issue. In the world at large, sovereignty is defined by territorial boundaries where people adopt a common language and culture. *How do we describe the difference in our communities when we have such boundaries at different levels?*
- AD asked the group their opinion about the use of maps (such as the ones that JH had presented) for the CIHC.
 - JL said maps change. It is not possible to map regions unless you refer to a specific point in time or event.
 - LC said that during the very early stages of the CIHC planning, thirteen regions had been identified in CA.
 - A member of the public (with museum and exhibit design background) added that for the public at large, maps will be necessary.
 - Cliff Trafzer [CTz] mentioned that there will be a need in the CIHC to educate people about how interrelated CA Indian cultures are. Sometimes territories and relationships extended all the way to Mexico.
- Question 3: *What Landmark do you identify as your spiritual grounding? What is the traditional direction of entry in your community?*
 - JL mentioned that for her people, the Mountain Maidu, a volcano was their landmark. Ceremonies, buildings, had a connection with the direction of the volcano.

8. Architectural Program – Laura Blake, MCA [LB]

- To begin the development of the Architectural Program, the consultant team analyzed four examples (relevant precedents) per recommendation of the AGs on the previous workshops. The case studies analyzed were: 1) Grace Hudson Museum, in Ukiah, CA; 2) Potawot Health Village, in Arcata, CA; 3) NMAI (Museum on the Mall), in Washington, DC; and 4) NMAI Cultural Resource Center (CRC), in Suitland, MD.
- Each case study was presented with character images, a diagram of the spatial relationships, and a scale drawing of the architectural floor plan.
- Lessons learned from case studies:
 - Grace Hudson Museum:
 - Special thanks to Sherri Smith-Ferri for her tour of the facility and her explanation of the operation of the museum.
 - Total site 4 acres, building only 5,000 sqft. Very different scale than the CIHC.
 - Spatial organization centered on reception with three prongs: galleries aligned past the reception, and two wings on either side of the reception housing service areas (offices and storage)

- Visit to the storage facility was useful.
- Potawot Health Village:
 - Special thanks to Dale Ann Sherman for the tour of the facility, explaining the details of the design, and for sharing the story of the planning/design process.
 - The scale of the Potawot site is closer to the CIHC. The program of the health village is very different to the CIHC, but ideas about how it conveys a feeling of community and how it translates traditional meaning into this new facility were very important lessons learned during the visit at Potawot.
 - Potawot is a group of buildings organized around an open-air courtyard. The scale and organization of the buildings convey the sense of being in a traditional village.
 - Buildings are connected by a hallway than encircles the courtyard.
 - Access to the complex is through a larger building that functions as entry and reception.
 - Many layers of meaning are tied to the building through design. For example the windows reference the traditional stairs of the Yurok houses.
- National Museum of the American Indian (NMAI):
 - The building centers on a main gathering space, triple height.
 - The building on the Mall functions as the public “face” of NMAI.
 - No storage or curatorial facilities are included in this building. All traditional ceremonies and cultural practices take place at the CRC (see below).
- Cultural Resource Center (CRC):
 - Storage facility where all cultural treasures of the NMAI are housed.
 - Architectural programs include: collections storage, curatorial and preparation, libraries, archives, viewing areas, areas for ceremonies indoor and outdoor
 - Cultural and art programs include: artist in residence program, internships, cultural events, yearly PowWows, etc.
 - The circulation in the building is organized from a central lobby and hallways in the form of a cardinal star.
 - There are two main zones in the building: for ceremonial use and for academic use.
- LB also presented a second group of Questions that focused in *How the Center might be organized?* She explained that they were part of the exercise planned for day 2. These questions aimed primarily to understand the fundamental spatial organization desired for the CIHC.
 - Architectural Program Questions:
 - *What should be the orientation and relationship of our needs?*
 - *How should the idea of the circle, and the cardinal directions, North, West, South and East principles be applied to the spatial organization of the building?*
 - *What should be the relationship of the various uses?*
 - *Do we have the correct mix of spaces needed for the CIHC?*
- Group discussion:
 - Monique Sonoquie [MS] wanted to clarify that the Grace Hudson Museum was an example of “what not to do”. The Grace Hudson Museum is a museum developed without any input from the Indian community. She wanted to make sure the consultant team was not assuming that that process was relevant for the CIHC.
 - MS also wanted to know if the consultant team was planning on visiting more sites in CA that could be relevant. She insisted that the consultant team needed to visit more traditional sites to familiarize itself with the culture. She also requested that more visuals of those visits were made available during the AG workshops.
 - AD explained that in addition to the examples mentioned above by JM and LB, the consultant team had visited Chaw’s (Grinding Rock) in Pine Grove, CA.; as well as the bear dances at the Miwok Village in Yosemite. AD added that pictures of those visits were available, and they could be displayed during the workshop. She also explained that a visit to sites in Southern California was planned in the near future.
 - In response to the Architectural Program Question regarding the space relationships, CR said that in a previous workshop the group had discussed the idea of creating

different paths for visitors to choose the level of learning in their visit. For example, the baskets: first visitors would see the basket, then they would be given the option to take one path to learn how they were made (materials and techniques), then another path regarding how they were used, and then another path where they would learn the spiritual and ceremonial meaning of the baskets, finally another path (outdoors) where they would experience how the materials for the baskets are selected and gathered. Typical museums only show the baskets, *we want the paths to facilitate discovery*.

- JB said that similarly to the NMAI, the CIHC should have a public face, so CA Indians can “set the record straight” and educate people on what really happened to CA Indians. Additionally, there should be private spaces for tribal people to perform ceremonies and do research about their cultures.

9. General Discussion [All]

Process

- After the review of the “Circles”, the “Matrix” and the “Architectural Program” the group agreed that they had seen enough of “the words”. They felt the process needed to move forward into the site design, beginning to develop specific ideas for the building.
- Many AG members declared that they wanted to have a discussion about the building materials, types of rooms, etc.
- JM and LB explained that the main activity of day 2 was to develop concept diagrams to physically discuss potential site organization and relationships.

Site

- JB expressed concern that there was not a final MOU on the site.
- JB also asked if with this new site configuration has it ever being considered to follow the NMAI model and put the public face on the river side.
- Susan Hildreth [SH] said that from the perspective of the Task Force, with the new split site, they needed feedback from the AGs to determine what programs should go next to each other. After RC presentation about the potential off-site storage facility, she thinks that some new opportunities could arise since some space could be freed up at the CIHC location to be used for a different program (in place of the storage).
- Randy Yonemura [RY] stressed that it is very important to remember when looking at the site that CA Indians need to be *introduced to the water*. This means that the access to the CIHC can not start at the water.
- RY also mentioned that it is important that all tribes be represented on the north side of the site.
- FLP expressed concern regarding the separation of the site into a north and a south location. He wanted to hear the rationale or justification for this separation. He wondered if the City was manipulating the process to push for this separation. His concern was that if only a small facility will be built on the north side, and the site will not be owned by the CIHC, how can the place be claimed and recognized for the CIHC use and not get lost in a vast and undefined site.
- MB explained that the Lower American River Parkway (the Parkway) is managed by the County, and because it is conceived as a Parkway, there are restrictions of ownership and use. Nonetheless, since the County started to update the Parkway’s plan, the CIHC has been considered part of it, and has been at the table to discuss its priorities and negotiate potential compromises. All agencies involved are aware and supportive of the CIHC presence.
- LC asked the total square footage allowed on the north side.
- MB explained that the total amount has changed through the process:
 - It started as 30,000 square feet, replacing the existing square footage of the mobile home park.
 - Currently the Parkway planners recommend that the facility should be *compatible* with the idea and goals of the Parkway, without a specific number associated with it.
 - They will look at our proposal and review if it is compatible with the Parkway. Since we currently don’t have a floor plan to show them, we have not obtained any input on the exact square footage allowed.

- The main constraint regarding the north side is the fact that it floods seasonally, and that no parking is allowed on site.
- MB also explained that the south side is also “fluid” (under negotiations) at this point:
 - The City originally donated \$5M dollars to acquire 5 acres of land on the Richards Boulevard area.
 - CIHC said that 5 acres was not enough, that 20 to 25 acres were required.
 - Since no parking is allowed on the north side, the south side needs to accommodate the required 800 parking spaces for the CIHC.
 - Also, providing all the parking on the south side will automatically make this side the “front door” of the facility and we need to discuss how that dictates the configuration of the building.
 - FLP asked if the City knew that providing only 5 acres was “a deal breaker”.
 - MB said yes.
 - CR enquired about the buildings adjacent to the south side site. If an entry from the east was recommended, what would be visible from that location on the site?
 - MB described them as “industrial”: rail yards, other light industrial uses. Nevertheless she clarified that the area was a redevelopment zone. The City sees the CIHC as the catalyst for the change in the area, which creates many opportunities for the CIHC to dictate its future.
 - SH expressed that she could not visualize outdoor or natural activities on the south side.
 - MB replied that after visiting Potawot, it became clear to her that the recommended experience for the CIHC was one of indoor and outdoor connections throughout the building. Under this light, 25 acres is enough land to accommodate this goal.

Outreach

- JB felt that additional outreach was needed to announce the good news about the project, such as:
 - The CIHC has \$11.3 Million dollars to acquire land.
 - John Colonghi has been hired to develop the fundraising and business plan for the CIHC.
- MB explained that a newsletter is being developed, and that the website was going to be improved.

10. Conclusion of Workshop 3, Day 1 [JM and JH]

Tomorrow, Day 2:

- Day will kick-off with RW's presentation on the status of CIHC Treasures Collection.
- Main activity of the day will be work on development of “overall site concept diagrams”, based on required architectural and outdoor programs. Circles representing the basic architectural program will be distributed for teams to form their own proposals for the CIHC facility.

END OF NOTES – WORKSHOP #3, DAY 1 : GENERAL SESSION

* After the conclusion of day 1 of Workshop 3, a guided visit to the State Museum Resource Center (SMRC) in West Sacramento facility (where most of the CIHC treasures are stored) was offered to Advisory Group members. Julie Holder conducted a tour of the facility.

ATTACHMENTS:

- A-01: CIHC Task Force
- A-02: Draft Advisory Group Members (as of January 8, 2006)
- A-07: Northgate and Richards Blvd. Site (aerial photograph)
- A-08: Workshop 3 Questions

- A-09: BIA Apology to all American Indians on September 8, 2000
- A-10: Interpretive Program Diagrams ("Circles"), dated October 19, 2006
- A-11: Interpretive Program Matrix, dated December 5, 2006
- A-12: Architectural references presentation
- A-16: Architectural Program, table
- A-17: Julie Holder's Maps of California presentation

PRELIMINARY MEETING NOTES (VERSION 1) DATE: AUGUST 30, 2007

REVIEW PERIOD 1: TBD [REVIEWER: CORE ADVISORY GROUP]

REVIEWED PRELIMINARY MEETING NOTES (VERSION 2) DATE: TBD

REVIEW PERIOD 2: TBD [REVIEWER: ADVISORY GROUPS]

CONSOLIDATED MEETING NOTES (VERSION 3) DATE: TBD

REVIEW PROCESS (IF APPLICABLE):

- These notes represent understanding of the issues discussed and the agreements reached during the above-mentioned meeting.
- Version 1 Meeting Notes (Preliminary) will be reviewed by the *Core Advisory Group* (review period 1) and Version 2 Meeting Notes will be produced.
- After Version 2 have been reviewed by the project's *Advisory Groups* during review period 2, changes will be recorded and Version 3 Meeting Notes will be issued.
- Additional comment/change/suggestion received after the "Consolidated Meeting Notes" (Version 3) have been issued, will be recorded but documented separately as an attachment to the "Consolidated Meeting Notes" and will be made public on the project's website.

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PROJECT California Indian Heritage Center

DATE December 7, 2006

TIME 9AM – 3PM

PRESENT **CIHC Task Force** (TF)
Larry Myers (Pomo) [LM]
Bill Mungary (Paiute/Apache) [BM]
Cindi Alvitre (Tongva) [CA] (absent)
Gen Denton (Miwok) [GD] (absent)
Jack Norton (Hupa/Cherokee) [JN]
Susan Hildreth [SH]
Timothy Bactad (Kumeyaay) [TB] (absent)

Advisory Groups (AG) (*see attachment A-02)
Collections Management
Contemporary Arts
Cultural and Outdoor Programming
Libraries, Research, and Archives
Interpretive Themes
Operations

Department of Parks and Recreation (DPR)
Cristina Gonzales [CG]
Julie Holder [JH]
Maria Baranowski [MB]
Paulette Hennum [PH]
Cathy Taylor [CT]
Rob Wood [RW]

Consultant Team [CT]
Jacinta McCann, EDAW [JM]
Alma Du Solier, EDAW [AD]
Francis O'Shea, RAA [FO]
Ilona Parkansky, RAA [IP]
Mark Cavagnero, MCA [MC]
Laura Blake, MCA [LB]

EDAW PROJ# 05010010.02

CODE **N-19-v1**

LOCATION Hawthorne Suites,
Sacramento, California

SUBJECT CIHC Master Plan
Workshop 3, Day 2:
General Session

Overall Notes, Day 2

CIHC Programming & Master Plan Workshop #3

Call to order and welcome [LM]
Blessing

1. Collections – The Big Issues – Rob Wood, DPR [RW]

- Advisory Group on Collections Management Key Concerns and Recommendations (February 7-8, 2005):
 - Locating the CIHC in the flood plain.
 - It is imperative that the physical inventory of the ethnographic collections be done as soon as possible.
 - The legal status and who has jurisdiction over the collection must be determined.
 - A Scope of Collections document must be written and adopted.
- Purpose of a “Scope of Collections Statement”
 - Primary Goal: To create a “Scope of Collections Statement”/collections management document that has an Indian voice.

- *What does a Scope of Collections Statement Include?*
 - A description of the relationship of the CIHC with other state parks and non-DPR institutions.
 - It defines what is acquired and why.
 - It defines how the collection relates to the purpose and vision of the institution.
 - It defines the institution's collections policy and procedures to the public, volunteers and staff.
 - A recommendation for development, identifying areas that should be strengthened through acquisition. It should also identify those portions of the collection that are not relevant to the CIHC purpose.
- The Scope of Collections Statement is in essence a summary and history of the collection, which may include a description of what is held, significance, condition, locations, areas of cultural representation.
 - History of the DPR Holdings, for example:
 - *The majority of the holdings are from private collections assembled in the first half of the 20th century and subsequently donated to the State of California.*
 - *The collection also includes gifts, collections acquired with new park properties, loans accepted from other institutions, and purchases.*
 - Collection Content Summary:
 - Types of treasures and their significance, for example:
 - *The California Indian basket collection includes over 3,000 baskets that reflect the diversity and antiquity of human experience of California Indians.*
 - *The largest category of objects is stone tools and implements which include such things as projectile points, blades, hammer stones, and mortars.*
 - General Condition, for example:
 - *Routine cleaning is also important and this may be the collections greatest need.*
 - *Most of the baskets appear to be in reasonably good condition. However, to date there has been no comprehensive assessment of the collection's condition.*
 - Physical locations
 - The largest concentration of Native American cultural treasures is at the State Museum Resource Center (SMRC) in West Sacramento.
 - Most archaeological collections are also in West Sacramento at the State Archaeological Collections Research Facility.
 - Some archaeological collections are managed at the parks from which they originated.
 - A few archaeological collections are at universities that were permitted to conduct archaeological investigations on state park property.
 - Collections are on exhibit or in storage at park units throughout the state.
 - Parks with a concentration of Native American collections are: Antelope Valley Indian Museum, Indian Grinding Rock State Historic Park, Lake Perris State Recreation Area, Monterey State Historic Park, and the State Indian Museum.
 - Other parks have collections which reflect local Native American cultures.
 - Uses of the Collection
 - Access
 - Means: spiritual, visual, intellectual, and physical access. For example:
 - Spiritual: Loans for ceremonial purposes
 - Visual: CDs with images can be made available

- Intellectual: Intellectual property policy and procedures
 - Physical: Incoming and outgoing loans, and access to storage facility
 - Loan and Exhibition Policy:
 - Guiding Concept: In consultation with the appropriate tribal representatives to assure cultural and historical accuracy and to avoid the desecration, insensitive treatment, and/or inappropriate interpretation of tribal treasures.
- The Scope of Collection Statement also lists the institution goals regarding its treasures:
 - Collection Development goals:
 - Recommendations for acquisitions and deaccessions
 - Identifies gaps in the collection and how they will be filled:
 - Gift
 - Purchase
 - Trade
 - Loan
 - Issues to consider:
 - Disposition of non-California collections
 - Identification of what should be acquired and how it should be acquired, for example: *Items from underrepresented cultures and areas?*
 - The role of contemporary California Indian art
 - The policy regarding the acquisition of contemporary art
 - *California themes only?*
 - *Non-California themes by California Indian Artists?*
 - *Specific time periods?*
 - *Commissioned artworks?*
 - Collection Management Goals:
 - To develop and maintain traditional care practices, as well as prevailing professional standards of care.
 - To complete a conservation assessment.
 - To develop a strategy for acquiring collections from underrepresented cultures and geographical areas.
 - To develop a policy for the hands-on use of traditional tribal treasures.
 - To develop an intellectual property rights policy.
 - To identify the relationship between NAGPRA and the CIHC.
- Next Steps for DPR regarding the CIHC treasures collection:
 - Initiate the transfer of the DPR collection to the CIHC
 - Complete the collection inventory
 - Complete the "Scope of Collections Statement"
 - Develop specific CIHC policies, including:
 - Hands-on use of collections
 - Traditional care practices
 - Loan
 - Exhibition
 - Intellectual property rights
 - NAGPRA relationship

2. Collections – Inventories, Work to Date – Paulette Hennum, DPR [PH]; Illeana Maestras, DPR [IM]

PH provided an overview of the recent history of the collection.

- Documents; work-to-date:
 - 1992 Overview and Analysis of the Basket Collection, by Brian Bibby
 - Contracted by DPR for only 3 months
 - Concluded that there is a critical lack of documentation of the collection and that it was imperative that a physical inventory of the collection was made.
 - 1995 Overview and Analysis of Other Collections (non-baskets treasures), by Brian Bibby
 - Purpose was to determine if treasures were religious / ceremonial
 - Probably, this document was created in preparation form NAGPRA
 - Concluded that there is a very good collection of non-basket treasures.
 - Particular quality and quantity on Plain Indian moccasins, and on arctic clothing. This is relevant because these objects are good for trade and return to original locations. The area a tool to recover some of the misplaced CA Indian treasures.
 - In 2005 DPR re-hired Brian Bibby to update the inventory. Ileana Maestras [IM] was also hired as a research assistant.
 - DPR realized that 10 years had gone by since the last inventory and recognized that it was imperative to prepare an update.
 - Brian Bibby was hired because PH considered that it would be beneficial for the project to have someone who was already familiar with the collection. (Current status of the inventory work below).
- Two big issues that affected the collection:
 - Changes in DPR staffing. New leadership has made changes and improved the collection management.
 - The collection was victim of theft in one occasion.
- IM presented an update on the inventory of the collection and described the current documentation process:
 - As of Monday 12/4/2006 they had inventoried 10 rows of the SMRC West Sacramento. This equals 1,161 baskets.
 - In the process of counting these baskets, 10 to 15 names of basket weavers had been identified.
 - The oldest documented basket in the collection is from 1840.
 - The current inventory is being developed in TMS Data, which includes the following information for each basket:
 - Culture
 - Date (of manufacture AND of insertion into the collection)
 - Maker / Weaver
 - Origin
 - Donor files. Some times letters accompanied the basket describing the donor and some other relevant information about the basket.
 - Materials (common name and scientific name of plant materials)
 - Weaving Technology
 - Some examples of how the information is gathered:
 - From a picture in the archives they identified a basket weaver named Lily Tom. From the picture dated 1898 they were able to tell that she was about 18 years old.
 - There's a basket in the collection with the name Lily Tom weaved into it.
 - With the new inventory, now these two pieces are linked.
 - As part of the inventory, they invite consultants to provide information from their cultures and to help identify their communities' baskets. So far, they have had at least six visiting consultants:
 - Ivan Jackson – Klamath. He brought materials and tools for basket weaving and donated them to the collection
 - Mary Coplin – Shasta nation
 - Margaret Mattewson
 - Rob Shanks
 - Mr. Brown – Pit River Band
 - Debra McCaughlin – CEBA

- The other aspect of the inventory involves connecting pieces of the original collections that have been donated to the State. This allows them clarify origin of the treasures and if possible their time frame.
 - For example, the “Miller” Collection was donated to the State between the 30s and 50s, but the pieces are distributed in five different locations within State Parks (Chaw’sse, the SMRC, the photo archives, and local park museums). The inventory is virtually linking them in cyber space.
- PH concluded the presentation listing the 1995 recommendations by Brian Bibby that were still not done:
 - Ongoing need for additional research
 - Need for a catalog of the collection(s)
 - Use the collection for exhibitions
 - Designate a collections manager, someone with primary responsibility for the CA Indian collection
 - Increase outreach to improve access to the collection by the CA Indian community and to facilitate research.
- PH acknowledged the Collections Advisory Committee for their help on this part of the project:
 - Leo Carpenter Jr.
 - Alexandra Harris
 - Dale Ann Sherman
 - Sherrie Smith-Ferri
 - Adriane Tafoya

3. Questions and Discussion regarding Collections and Inventories – [All]

- Questions and Discussion:
 - JH asked if the inventory was creating cross-references?
 - IM explained that she has electronic rights to link up everything. The goal is that when someone searches any piece of the collection, all other pieces related to it should show up.
 - JH asked for the time when the inventory is expected to be finished?
 - IM said that it took about 6 months to document the 1,100 baskets they currently have. The timeframe is somewhat unpredictable because when they have visiting consultants the work needs to stop, and time needs to set aside to prepare the materials they will request for viewing.
 - Cristina Gonzales [CG] asked about baskets that are in other locations: *Will they be brought back to the CIHC?*
 - RW responded that it will depend on what is the best location for the specific treasure. As part of collection’s management those decisions will have to be made.
 - FLP asked if they have access to other locations outside of the State or the US?
 - IM said that only via their websites.
 - JH enquired about the cleaning and other curatorial processes regarding the baskets? How are toxic substances being handled?
 - IM explained that only basic cleaning was being done. She mentioned that some baskets are very fragile. Also that some baskets have collapsed, so during the inventory they get re-formed if possible. She asserted that in general the collection is in very good condition. Regarding cleaning toxic substances (lacquer, oil, etc), IM explained that it is not currently included in their contract.
 - RW said that the deeper cleaning of the baskets would be part of the next steps.
 - CR asked if Universities with CA Indian collections have a responsibility to return the treasures to the CIHC.
 - RW said that Universities are subject to NAGPRA.
 - Diania Caudell [DC] asked if there is a list of all storage locations within State Parks.
 - PH said yes, but it does not include the Universities.
 - DC also asked about the losses in the State Parks facilities during the fires in Southern California. Requested a confirmation that no baskets were lost during the incident.

- RW said that he would send his findings to DC within two weeks.

4. Concept Diagrams, *Interactive Exercise* – [All]

Three tables were set in the room with materials for break-out groups to develop Concept Diagrams for the CIHC. Advisory Group members were given the opportunity to choose which table they wanted to work in. Three groups with 5 to 8 people each were formed. The tables were set in a single room, so Advisory Group members were able to roam around and see the other break-out groups' work, exchange ideas, discuss possibilities, etc.

Materials provided: large piece of "butcher" paper, a copy of the architectural program (description of CIHC facility area requirements), markers, and a number of paper circles of different sizes and colors representing each area listed in the architectural program (to scale). Blank circles were also provided, allowing the break-out groups to add any space that may not have been included in the architectural program table.

Goal of the exercise: with the paper circles, create a diagram representing the layout and organization of the CIHC on the site. The break-out groups considered preferred orientation of the building(s), preferred point(s) of access location and orientation, relationship between program elements, pedestrian circulation, scale and character of the spaces, etc.

5. Presentation and Discussion "Concept Diagrams"

- **Concept Diagram 1** (see attachment A-12).
Participants: Connie Reitman, Jack Norton, Randy Yonemura, Larry Myers, Susan Hildreth
Presenter(s): Jack Norton and Connie Reitman

- Guiding Principles:
 - Always give leadership to the local people. Traditionally Maidu people recognized and welcomed others from California.
 - Develop a strong idea for healing of the land.

South Side:

- In this scheme the Main entry is located East facing the river.
- The entry hall or "Great Room" is for general welcoming, where all visitors will be enticed and excited about the Center. Here, they will be intrigued to learn more about the CIHC.
- Entry should be modeled / inspired by the characteristics of a Roundhouse. The creativity of the designers should provide a sense of entry similar to the experience of entering a Roundhouse: going down to mother earth (embraced by the mother womb) and upward (open to The Creator)
- Building shall be 2 to 3 levels, with the first level elevated to prevent flooding.
- Café and shop shall be placed on the second level to provide views to the river and north side (above the levee level).
- Gardens will surround all buildings, providing the atmosphere of a village. The experience will be of integrated indoor and outdoor spaces. Classrooms will be inter-connected with the gardens.
- On the second level all collections will be located, including open collections for viewing. These areas will include private rooms for private viewing of the collection. These areas will also be adjacent to parking for easy access.
- Below the collections, the library and archives will be located. Also with easy access to parking areas.
- The outdoor space will feature gardens with native plantings for medicinal uses and basket weaving. Planting species should be "regionalized" where they better fit the site (wet plant on wetter areas, desert plants on drier areas of the site).

- Outdoor amphitheater will be located in this zone. The character of this theatre could be modeled on the one in Albuquerque. Events held here might only by demonstration and not necessarily traditional or ceremonial.
- A resident artist studio is envisioned within the gardens, near the buildings but independent.
- A bridge located near the main entry to the building will connect the site to north side.

North Side:

- A second facility will be located on the north side with all the “content” areas or exhibits. This facility will take visitors to a different level of cultural understanding.
 - Trails and traditional villages will be located around the lake. Like plantings, villages will also relate to the micro-climate of the site. For example, the Pomo village and other water-related communities will be located near the lake.
 - Healing of the site will take place via restoration around the lake.
 - Existing campgrounds will be used for visitors during ceremonies.
 - Sports fields will be located near the camping grounds, to allow them to relate during “Big Time”.
 - A second artist in residence studio will be located on the North side.
 - The scheme proposed a dock and water taxi stop to connect the CIHC with other uses along the river and bring people from other places to it.
- **Concept Diagram 2** (see attachment A-13).
Participants: Frank La Pena, Cristina Gonzales, Leo Carpenter
Presenter(s): Frank La Pena

South Side:

- In this scheme the entry is also proposed from the East and on the second level (above flood). This entry room will be the “gathering of the people”. Spatially, this area will be connected to the third floor of the building via a mezzanine. In this mezzanine open storage can be on display. Special entries for elders and kids will be developed.
- The first level will be classrooms and community meeting rooms.
- A flexible gallery is envisioned behind the mezzanine area near the “gathering of the people”.
- A state-of-the-art theater with inside/outside connections will be located facing the river, and adjacent to the “gathering of the people” area.
- Screening, listening, documenting: media aspect will be built in adjacent to the theatre.
- On the third floor all collections will be housed, with loading to gallery areas and easy access to parking via an elevator.
- Archives will be placed facing south to prevent over exposure to sunlight.
- The café will be located on the river side of the building, on the second level to take advantage of the views. Above the café, a special events (VIP) room could be located to provide a vantage point in the site.
- The artists’ residence will be on the south side, separate but close enough. Future possibility would be to add another artist in residence studio on the north side.
- Bridge location is at the center of the facility. The idea is to create a central circulation area that extends into the landscape and connects with the bridge directly, linking both sides logically.
- Planting shall be consistent with the natural environment.
- Exhibition space could be distributed along the storage areas in the building.

North Side:

- This team did not develop the ideas on the north side in detail. The team recognized the need to talk about the history of local people, especially on the north side.
- Small gathering areas shall be placed for storytellers to engage the visitors in a natural setting.

- **Concept Diagram 3** (see attachment A-14).
Participants: Julie Holder, Monique Sonoquie, Diania Caudell, John Berry
Presenter(s): Julie Holder
 - This scheme was inspired by Potawot: built around a central courtyard.

South Side:

- Most programs were concentrated on the south side. It is envisioned that events in the CIHC will be demonstrations and not ceremonial. Traditional ceremonies will remain in their original local area.
- This concept proposes two entries: one general public and for native people.
- Bottom floor shall be left open, primarily for parking. This will prevent any flooding, but also will allow views of the river from the entry levels of the Center.
- Public uses should be able to be separated for evening uses; theater, café, etc.
- Operations, private collections, ceremonial areas (face the river).
- The back part of the building could be a fourth floor, layered and interesting, allowing views over the water. Private archives, staff offices, and an observation area shall be located in this part of the building (on the top floor), allowing magnificent 360 views of the Center and surroundings.
- Artist studio shall be near the river. The artist in residency building needs to be practical, not fancy.

North Side:

- This team didn't develop the north side in detail either.
- They recommend keeping the north side simple: very natural, low key.
- An amphitheater could be located on the north side, to be used seasonally.

6. Group Discussion – All, facilitated by Jacinta McCann, EDAW [JM]

JM asked for reactions and comments regarding the Concept Diagram presentations.

- FLP mentioned that all three schemes separated artist resident studio from the main building. Two of the three schemes showed a 3-story building.
- JB said that in Concept Diagram 3, he did not recommend separating the library from the main building. He suggested libraries to be integrally related to the public access areas.
- Likewise for the artists in residence. They shouldn't be simple observers. They probably would benefit from being closer to the main facilities.
- JH mentioned that in previous workshops the groups had originally discussed not doing a roundhouse, but today she was surprised to hear about roundhouses.
- CR clarified that in Concept Diagram 1 they are were not assuming that an actual Roundhouse would be built. The concept is to interpret its characteristics as an experience into the entry area. The intention is not to create a ceremonial structure.
- MS asked the group their opinion about having parking under the building, effectively accessing the building on the second level.
- The group agreed that it was an acceptable option, as long as the details of how it looks from the ground level are done correctly.

7. CIHC Key Accomplishments – Paulette Hennum, DPR [PH]

- PH announced that she would be retiring from the project. She thanked all members of the AGs and the Task Force for their support. To close she shared with the group some key accomplishments of the CIHC:

- Main accomplishment of the CIHC has been on the people side. CA Indian staff has been hired at DPR, which has created awareness of the culture and of Indian values and concerns in the Department.
- Other accomplishments include:
 - Natural Resource Management Training: connection, natural culture
 - Evaluations and modifications to curriculum
 - Importance of cultural competence in hiring
 - Attendance at NMAI
 - Board of CAM
 - Directors Award for Partnership
 - Outreach: needs to be broaden and continued

8. Closing of Workshop 3, Day 2 [RW, LM]

- Schedules
- Take work forward don't lose momentum mb refine architectural program
- Monique- give us your expertise
- RW expressed his enthusiasm to be part of the project.
- LM thanked Paulette Hennum for her participation in the project, and the Advisory Group members for their contribution to this process.
 - Next Task Force meeting is anticipated to be at Viejas (San Diego) in January or February of 2007.
 - Confirmed that all reports will be circulated to group and reviewed by Task Force.

Blessing

END OF NOTES – WORKSHOP #3, DAY 2 : GENERAL SESSION

ATTACHMENTS:

- A-12: Concept Diagram 1 (parts 1 & 2)
- A-13: Concept Diagram 2
- A-14: Concept Diagram 3

PRELIMINARY MEETING NOTES (VERSION 1) DATE: AUGUST 30, 2007

REVIEW PERIOD 1: TBD [REVIEWER: CORE ADVISORY GROUP]

REVIEWED PRELIMINARY MEETING NOTES (VERSION 2) DATE: TBD

REVIEW PERIOD 2: TBD [REVIEWER: ADVISORY GROUPS]

CONSOLIDATED MEETING NOTES (VERSION 3) DATE: TBD

REVIEW PROCESS (IF APPLICABLE):

- These notes represent understanding of the issues discussed and the agreements reached during the above-mentioned meeting.
- Version 1 Meeting Notes (Preliminary) will be reviewed by the *Core Advisory Group* (review period 1) and Version 2 Meeting Notes will be produced.
- After Version 2 have been reviewed by the project's *Advisory Groups* during review period 2, changes will be recorded and Version 3 Meeting Notes will be issued.
- Additional comment/change/suggestion received after the "Consolidated Meeting Notes" (Version 3) have been issued, will be recorded but documented separately as an attachment to the "Consolidated Meeting Notes" and will be made public on the project's website.

3) Meeting Notes Attachments

Requirements of Senate Bill 2063

Advisory Role to DPR

The Task Force is established within DPR "for the purpose of assisting the department in developing a California Indian Cultural Center and Museum."

The Task Force is to "advise and make recommendations to the Department regarding the development of the cultural center."

Duties of the Task Force

The duties and responsibilities of the Task Force include but are not limited to:

- Make recommendations on the potential siting of the cultural center by March 2004 (no later than one year after the TF is convened).
- Advise and make recommendations on the cultural concepts and designs of the cultural center.
- Establish and maintain communication between tribes, museums, and local, state, and federal agencies.
- Request and utilize the advice and services of the tribes, museums, and local, state, and federal agencies as needed to carry out the objectives of SB 2063.
- Develop and recommend a governing structure for the ongoing operation of the cultural center.
- Prepare and submit to the Legislature an annual report detailing the Task Force's activities and progress towards establishing the cultural center.

The Executive Secretary of the Task Force (DPR Director or designee) coordinates work product and assistance [to the Task Force] with the department.

Direction

Every effort shall be made to site the cultural center within proximity of other cultural and historical facilities. The siting recommendations shall also take into consideration the public accessibility of the facility.

The Department shall make every effort to encourage non-State participation and partnerships in the development and construction of the cultural center.

Conclusion of Task Force

The Task Force "responsibilities shall be complete and its duties discharged when

- the cultural center is completed, and
- the Department adopts a governing structure for the completed cultural center."

The Task Force can be terminated earlier with approval of 2/3 of the Task Force.

Members of the CIHC Task Force

California Indian Heritage Center

Public Members Appointed by the Director of California State Parks



Gen Denton (Miwok)

Gen Denton is a member of the Lone Band of Miwok Indians, and an active member of the Sierra Native American Council. After raising her children while travelling as a United States Navy family, she has devoted much of her time to the continuation and interpretation of Miwok traditions and spiritual values. As a member of the Citizens Advisory Group at Chaw'se (Indian Grinding Rock State Park), Ms. Denton has worked with State Park staff to ensure that the Cultural Center located within the park serves the local Indian community and educates park visitors about Indian culture and history. She worked on the development of the museum exhibit "Discovery, Devastation and Survival: California Indians and the Gold Rush".



Cindi Alvitre (Tongva)

Cindi Alvitre helped found the Ti'at Society in the 1980's. She is currently pursuing her Ph.D. at the University of California, Los Angeles in the Department of World Arts and Cultures. She has been a cultural/environmental educator and activist for nearly three decades and holds a Bachelor of Arts in Anthropology and a Master of Arts in History/Museology. She was the first woman chair of the Gabrieleno-Tongva Tribal Council. Ms. Alvitre has represented her community domestically and internationally in a number of different venues including opening for Nobel Laureates Rigoberta Menchu Tum, and His Holiness the Dalai Lama. She continues to dedicate her life to the preservation and protection of indigenous cultures.

Jack Norton (Hupa/Cherokee)

Jack Norton is an enrolled member of the Yurok Nation. He is of Hupa/Cherokee heritage and participates as a traditional singer and dancer in the religious ceremonies held by the northwestern California Native peoples. His book *Genocide in Northwestern California* (1979) was recently republished by the Indian Historian Press. He has written numerous articles on Native California life ways and lectured throughout the western United States and in Germany. He was appointed to the Rupert Costo Chair in American Indian History at the University of California, Riverside (1997-1998) and retired from Humboldt State University where he taught Native American Studies for 25 years.

Public Members Appointed by the NAHC Executive Secretary



Bill Mungary (Palute / Apache)

Bill Mungary has served as Chairperson of the Native American Heritage Commission since 1990. He has had a long career working in housing, community and economic development, retiring recently as Director of the Community Development Department for Kern County. He has served on numerous boards and councils, including the California Rural Development Council as the representative for tribal governments. Mr. Mungary was a captain in the United States Air Force, and holds a B.A. in International Relations and a M.S. in Business Administration from University of California at Los Angeles.

Timothy Bactad (Kumeyaay)



Timothy Bactad's professional career has led down many roads, all with the common interest of helping people. He has been a HIV counselor for the San Diego American Indian Health Center and was the director of the SSI program for the Southern Indian Health Clinic in Alpine, California. Currently, Mr. Bactad is a Councilman for the Viejas Band of Kumeyaay Indians. He previously served the Viejas tribe as a lobbyist on their Housing Commission and Enrollment Committee. Mr. Bactad has extensive experience in meeting with Local, State, and Federal government and informing them on the needs of the Viejas Reservation and all Kumeyaay.

State Officials That Are Members by Law (ex-officio members)



Mike Chrisman, Secretary, Resources Agency

Governor Arnold Schwarzenegger appointed Mike Chrisman California's ninth Secretary for Resources on November 21, 2003. As a member of Governor Schwarzenegger's Cabinet, Secretary Chrisman serves as his chief advisor on issues related to the State's natural, historical, and cultural resources. As the State of California's Secretary for the Resources Agency, Mike Chrisman oversees policies, activities, and a budget of \$4.1 billion and 14,712 employees in 24 departments, commissions, boards and conservancies on conservation, water, fish and game, forestry, parks, energy, coastal, marine and landscape. Governor Schwarzenegger appointed Secretary Chrisman to his Administration for his extensive expertise in environmental resource management and environmental issues.



Ruth Coleman, Director, California State Parks

As Director, Ruth Coleman is responsible for 277 parks in the State Park System, which includes five Regional Indian Museums, historic and pre-historic California Indian sites, cultural landscapes, and a large collection of Native American cultural objects. Ms. Coleman joined the department as Deputy Director for Legislation in December 1999. According to SB 2063, the Director of State Parks (or her designee) will serve as the Executive Secretary to the Task Force.



Larry Myers (Pomo), Executive Secretary, Native American Heritage Commission

Larry Myers has been Executive Secretary of the Native American Heritage Commission (NAHC) since 1987. The NAHC advocates for and provides oversight for the protection of Native American burials and cemeteries, and the preservation of sacred shrines, ceremonial sites, and places of worship in California. Mr. Myers was instrumental in the creation and installation of the Commemorative Seal on the front steps of the State Capitol that memorializes contributions of California Indians.

Susan Hildreth, State Librarian

Governor Schwarzenegger appointed Susan Hildreth the California State Librarian in July 2004. Previously, she served as the San Francisco City Librarian and in various positions with public libraries in northern California. Ms. Hildreth is a past-President of the California Library Association and is active in the American Library Association. Among the State Library's duties are preserving California's cultural heritage and providing



access to related resources. The State Librarian chairs the California Cultural and Historical Endowment, and she or her designee serves as a member of the California Indian Heritage Center Task Force.

Designees of State Officials

Designees may serve in place of ex-officio members on a regular or occasional basis.



Walter Gray

Walter Gray has been designated by Ruth Coleman, Director, California State Parks, to serve as her representative on the Task Force. Mr. Gray is the Chief of the Cultural Resources Division of California State Parks, and recently returned to the department after serving for six years as the California State Archivist and Chief of the Archives & Museum Division in the office of the Secretary of State. In his earlier career with State Parks, he served for 21 years as archivist, curator and director of the California State Railroad Museum. Mr. Gray also serves as the representative of Secretary for Resources Mike Chrisman on the California Cultural and Historical Endowment.

Email <mailto:cihc@parks.ca.gov>

Regular mail to:

California Indian Heritage Center
1416 9th Street, Room 902
Sacramento, CA 95814

(916) 653-2030

DRAFT

A02

California Indian Heritage Center Advisory Group Members

Advisory Group (AG) members, many of whom are California Indians, are subject matter specialists. They are responsible for providing technical information and for ensuring that Indian values are reflected in the development and operation of the CIHC.

COLLECTIONS MANAGEMENT

Leo Carpenter, Jr. (Hupa/Yurok/Karuk), Director, The People's Center, Happy Camp
Alexandra Harris (Cherokee), Assistant Curator, Barona Tribal Museum, Lakeside
Dale Ann Sherman (Yurok), Curator, Clarke Memorial Museum, Eureka
Sherrie Smith-Ferri (Pomo), Director, Grace Hudson Museum, Ukiah
Bruce Stiny, Museum Curator, State Museum Resource Center, DPR
Adriane Tafoya (Yokuts), Registrar, Fine Arts Museums of San Francisco
Mike Tucker, Museum Curator, Historic Sites Sector, DPR

Task Force Liaison: **Walter Gray**, Chief, Cultural Resources Division, DPR
Staff: **Paulette Hennum**, Museum Curator, DPR

CONTEMPORARY ARTS

Paula Allen (Yurok/Karuk), Arts Director, Arcata
Harry Fonseca (Nisenan Maidu), Painter, Santa Fe
Judith Lowry (Mountain Maidu/Hammowi Pit River), Painter, Nevada City
Aleta Ringlero (Cahuilla/Salt River Pima), Curator, Scottsdale
Monique Sonoquie (Chumash), Film maker, Santa Barbara

Task Force Liaison: **Cindi Alvitre** (Tongva), Orange County (Unable to attend on 1/9 and 1/10)
Staff: **Frank La Pena** (Nomtipom Wintu),
Professor Emeritus, CSU Sacramento
Paulette Hennum, Museum Curator, DPR

CULTURAL/OUTDOOR PROGRAMMING

Task Force Liaison: **Gen Denton** (Miwok)
Staff: **Leo Carpenter, Jr.** (Hupa/Yurok/Karuk)
Planning Assistant/Community Liaison, DPR (Ceremony, Dance)
Cristina Gonzales (Chumash) (Hunting, Fishing, Games, Watercraft)
Axel Lindgren (Yurok), Park Maintenance Worker I, Patricks Point
State Park, DPR, Trinidad (Traditional Structures)
Diana Almendarez (Maidu) (Traditional Plants)

INTERPRETIVE THEMES

Steven Estrada (Cahuilla), Student

Andy Galvan (Ohlone), Principal Historian Mission Dolores, San Francisco

Donna Pozzi, Chief, Interpretation and Education Division, DPR

Connie Reitman (Pomo), Director, Inter-Tribal Council of California, Inc.

David Snooks (Washoe), Artist, Pine Grove

Helen Suri (Karuk), Basketweaver, McKinleyville

Clifford Trafzer (Wyandot), Commissioner, Native American Heritage Commission, Yucaipa

Randy Yonemura (Miwok) Archaeological Site Monitor, Engineer

Task Force Liaison: **Jack Norton** (Hupa/Cherokee)

Consultant: **Ralph Appelbaum**, Ralph Appelbaum & Associates

Staff: **Daniel Striplen** (Ohlone), Planning Assistant/Community Liaison, DPR

LIBRARIES, RESEARCH, ARCHIVES

Diania Caudell (Luiseño), Escondido

John D. Berry (Choctaw), Native American Studies Librarian, UC Berkeley

Dorothy Mathews

Nancy Zimmerman, Archivist, California State Archives

Susan Hanks, Library Program Consultant, California State Library, Sacramento

Task Force Liaison: **Susan Hildreth**, State Librarian of California

Staff: **Julie Holder** (Kumeyaay), Planning Assistant/Community Liaison, DPR

OPERATIONS

Darren Ali, Security Supervisor, Crocker Art Museum, Sacramento

Valerie Bradshaw, Park Maintenance Chief III, DPR, Sacramento

Niccolo Caldararo, Conservator, San Francisco

Gary Fabian, Architect, Sacramento

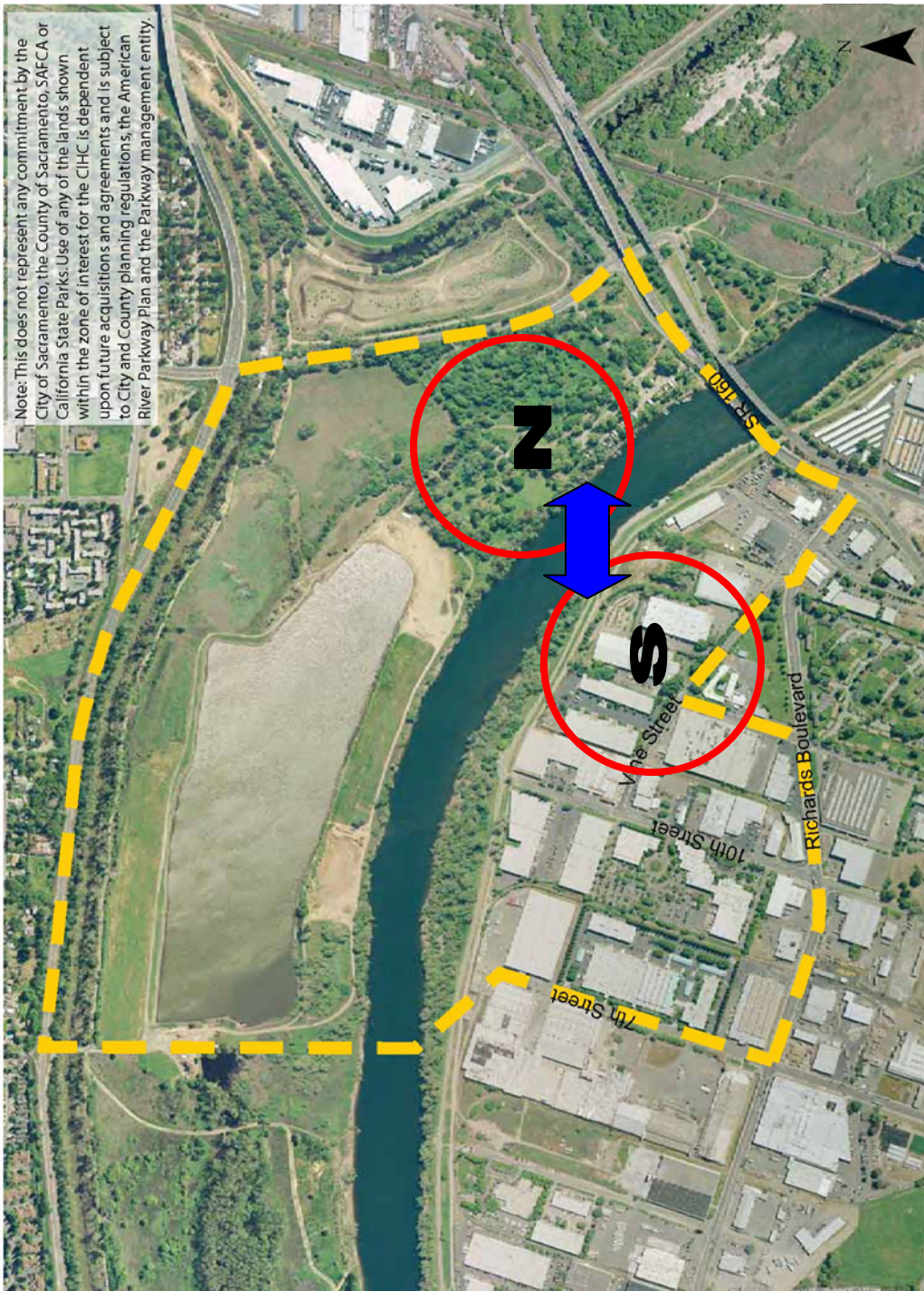
Maury Morning Star (Arikara), Supervising State Park Ranger, Redwoods State Parks, DPR, Crescent City

Task Force Liaison: **Bill Mungary** (Paiute/Apache), Bakersfield

Staff: **Maria Baranowski**, Senior Architect, DPR

Development Opportunities on North and South Sides of River

09/05/06



NORTH SIDE

- Parkway Plan allows for minimal facility, parking and general development on the north side. Seasonal flooding will limit use and development.

- Fulfills the requirement for 100 acres of outdoor area

SOUTH SIDE

- Redevelopment area allows for large development projects.
- Must have 15-25 acres.

**CALIFORNIA INDIAN HERITAGE CENTER
Advisory Group Meeting #3 – December 6 & 7, 2006
Architectural Program Questions**

As we move from the Circle Diagrams to the Architectural Program, or user and spatial relationship diagrams, we first need to have a fundamental discussion regarding the circle of communities, whether they are represented in the four directions and their interrelationship with the land. Please provide your written comments below.

1. Do you identify yourself through community relationships or through land boundaries? How do you define your boundary crossover of your region?
2. What communities in your area come together for ceremonies? Do you celebrate your Big Time with other tribes?
3. What Landmark do you identify as your spiritual grounding? What is the traditional direction of entry in your community?
4. What in nature would you use to define your community?
5. Do you want to share your traditions or spiritual belief? What do you want to share?
6. Do you want to share your ceremonies or celebrations?
7. What do you identify as your cultural treasures? Do you identify anything with restricted use?
8. In what type of environment would you like to place your cultural treasures? What kind of separation do you need for cultural treasures?
9. What Advisory Groups do you feel should be combined, separated, or created?
10. Other comments.

Remarks of Kevin Gover,
Assistant Secretary-Indian Affairs, Department of the Interior
at the Ceremony Acknowledging the 175th Anniversary
of the Establishment of the Bureau of Indian Affairs
September 8, 2000

In March of 1824, President James Monroe established the Office of Indian Affairs in the Department of War. Its mission was to conduct the nation's business with regard to Indian affairs. We have come together today to mark the first 175 years of the institution now known as the Bureau of Indian Affairs.

It is appropriate that we do so in the first year of a new century and a new millennium, a time when our leaders are reflecting on what lies ahead and preparing for those challenges. Before looking ahead, though, this institution must first look back and reflect on what it has wrought and, by doing so, come to know that this is no occasion for celebration; rather it is time for reflection and contemplation, a time for sorrowful truths to be spoken, a time for contrition.

We must first reconcile ourselves to the fact that the works of this agency have at various times profoundly harmed the communities it was meant to serve. From the very beginning, the Office of Indian Affairs was an instrument by which the United States enforced its ambition against the Indian nations and Indian people who stood in its path. And so, the first mission of this institution was to execute the removal of the southeastern tribal nations. By threat, deceit, and force, these great tribal nations were made to march 1,000 miles to the west, leaving thousands of their old, their young and their infirm in hasty graves along the Trail of Tears.

As the nation looked to the West for more land, this agency participated in the ethnic cleansing that befell the western tribes. War necessarily begets tragedy; the war for the West was no exception. Yet in these more enlightened times, it must be acknowledged that the deliberate spread of disease, the decimation of the mighty bison herds, the use of the poison alcohol to destroy mind and body, and the cowardly killing of women and children made for tragedy on a scale so ghastly that it cannot be dismissed as merely the inevitable consequence of the clash of competing ways of life. This agency and the good people in it failed in the mission to prevent the devastation. And so great nations of patriot warriors fell. We will never push aside the memory of unnecessary and violent death at places such as Sand Creek, the banks of the Washita River, and Wounded Knee.

Nor did the consequences of war have to include the futile and destructive efforts to annihilate Indian cultures. After the devastation of tribal economies and the deliberate creation of tribal dependence on the services provided by this agency, this agency set out to destroy all things Indian.

This agency forbade the speaking of Indian languages, prohibited the conduct of traditional religious activities, outlawed traditional government, and made Indian people ashamed of who they were. Worst of all, the Bureau of Indian Affairs committed these acts against the children entrusted to its boarding schools, brutalizing them emotionally, psychologically, physically, and spiritually. Even in this era of self-determination, when the Bureau of Indian Affairs is at long last serving as an advocate for Indian people in an atmosphere of mutual respect, the legacy of these misdeeds haunts us. The trauma of shame, fear and anger has passed from one generation to the next, and manifests itself in the rampant alcoholism, drug abuse, and domestic violence that plague Indian country. Many of our people live lives of unrelenting tragedy as Indian families suffer the ruin of lives by alcoholism, suicides made of shame and despair, and violent death at the hands of one another. So many of the maladies suffered today in Indian country result from the failures of this agency. Poverty, ignorance, and disease have been the product of this agency's work.

And so today I stand before you as the leader of an institution that in the past has committed acts so terrible that they infect, diminish, and destroy the lives of Indian people decades later, generations later. These things occurred despite the efforts of many good people with good hearts who sought to prevent them. These wrongs must be acknowledged if the healing is to begin.

I do not speak today for the United States. That is the province of the nation's elected leaders, and I would not presume to speak on their behalf. I am empowered, however, to speak on behalf of this agency, the Bureau of Indian Affairs, and I am quite certain that the words that follow reflect the hearts of its 10,000 employees.

Let us begin by expressing our profound sorrow for what this agency has done in the past. Just like you, when we think of these misdeeds and their tragic consequences, our hearts break and our grief is as pure and complete as yours. We desperately wish that we could change this history, but of course we cannot. On behalf of the Bureau of Indian Affairs, I extend this formal apology to Indian people for the historical conduct of this agency.

And while the BIA employees of today did not commit these wrongs, we acknowledge that the institution we serve did. We accept this inheritance, this legacy of racism and inhumanity. And by accepting this legacy, we accept also the moral responsibility of putting things right.

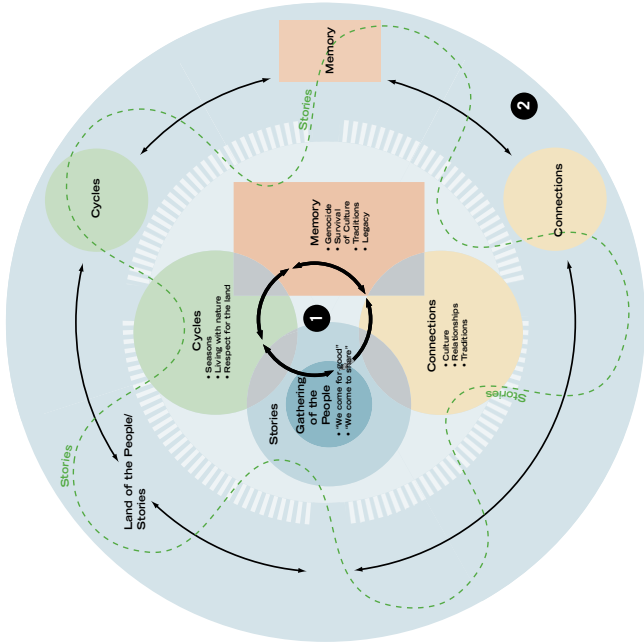
We therefore begin this important work anew, and make a new commitment to the people and communities that we serve, a commitment born of the dedication we share with you to the cause of renewed hope and prosperity for Indian country. Never again will this agency stand silent when hate and violence are committed against Indians. Never again will we allow policy to proceed from the assumption that Indians possess less human genius than the other races. Never again will we be complicit in the theft of

Indian property. Never again will we appoint false leaders who serve purposes other than those of the tribes. Never again will we allow unflattering and stereotypical images of Indian people to deface the halls of government or lead the American people to shallow and ignorant beliefs about Indians. Never again will we attack your religions, your languages, your rituals, or any of your tribal ways. Never again will we seize your children, nor teach them to be ashamed of who they are. Never again.

We cannot yet ask your forgiveness, not while the burdens of this agency's history weigh so heavily on tribal communities. What we do ask is that, together, we allow the healing to begin: As you return to your homes, and as you talk with your people, please tell them that time of dying is at its end. Tell your children that the time of shame and fear is over. Tell your young men and women to replace their anger with hope and love for their people. Together, we must wipe the tears of seven generations. Together, we must allow our broken hearts to mend. Together, we will face a challenging world with confidence and trust. Together, let us resolve that when our future leaders gather to discuss the history of this institution, it will be time to celebrate the rebirth of joy, freedom, and progress for the Indian Nations. The Bureau of Indian Affairs was born in 1824 in a time of war on Indian people. May it live in the year 2000 and beyond as an instrument of their prosperity.

Draft Circle 1: The Big Picture

“What Is the Story?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

Indoor visitor path
Outdoor visitor path

Prepared by Ralph Appelbaum Associates Incorporated
Revised: 10/19/06

The information in this package is the result of the work and input of the CIHC Advisory Groups. It organizes the key themes into major content areas, creating a draft conceptual program. It begins to describe how the content areas can become a visitor experience. As we move forward with the programming and planning process, we will continue to think about how the content areas can be woven together as a unified visitor experience in the facility and its outdoor environments.

In this package, changes have been made to reflect the discussion points offered by the Review Advisors at the 8/24/06 meeting in San Francisco. Please feel free to mark up the document, highlight discussion points, and add your thoughts.

Larger Context

The California Indian Heritage Center will honor diverse California Native cultures and their Native traditions. The Center will share with the visitor the fundamental role of the natural world, as the basis for the Native worldview. This will offer an awareness of Nature's influence in all facets of Native life. The Center conveys Native values through a blend of natural elements that integrate the indoor and outdoor environments.

The conceptual program offers an opportunity to experience aspects of Native life through stories and songs. The visitor will come to understand how important the environment is in shaping Native culture, traditions, and worldview.

Stories, songs, and traditional practices are represented from all directions of California. The Stories are the guides; the connections to help visitors understand the California Native experience. Stories will help the visitor understand how the lives of California Native people changed so dramatically by contact with the outside world.

incorporated through story, song, cultural history, and awareness of the natural environment. The story identifies views of Native life and traditions from Native oral history. Helping the visitor understand how these traditions have continued to present time, bringing the past into a contemporary experience and perspective.

The CIHC facility will adopt environmentally conscious building practices and meet the highest sustainability standards. These practices reflect California Indian values.

2 Outdoor Program/Site Overview

The outdoor environment represents the variety of land stewardship uses by Native people. Cycles, Memory, and Connections are in evidence as you wander the natural paths and trails surrounding the Center. A visitor can view Native contemporary sculptures, and traditional and Native community presentations, in their most natural setting.

The landscape shapes the stories, along with nature and its ever-changing seasons. These natural elements will help the visitor understand the importance for migrations and their preparation. It will also help demonstrate the displacement of native food sources, and its severe outcome, as the shrinking of Native lands continues to affect Native communities.

Natural paths guide the visitor through the corridors of Cycles, Memory, and Connections. As the visitor explores, she is introduced to a variety of native plants, identified by their many uses. Examples of Native stewardship and gathering sites are evidence of how people cared for their natural surroundings throughout the seasons.

Shelters designed for seasonal and permanent uses, as well as the Round house, Dance houses, Ceremonial locations and Sacred Sites, will offer the visitor a deeper understanding of their continued uses and significance. Contemporary Native sculptures placed throughout the landscape will help illustrate the stories, adding a contemporary view of the past.

Draft Circle 2: Major Indoor Content Areas

“What Are the Content Elements Required to Tell the Story?”

A-10

1 Transitional and Exterior Spaces

Transitional and Exterior Spaces use natural elements to define the story. The transitional and exterior spaces of the CIHC will link the indoor and outdoor programs. The spaces are designed to convey unity with nature and are significant as the foundation for the Native worldview. This design element will connect the landscape to the building, inviting the visitors to rest and reflect on their relationship with nature.

The visitor can enjoy impressive views of the river while the natural environment surrounds him. This environment is conveyed through building elements connected to the outdoors such as sculpture areas, small-scale native plantings, windows, and natural elements, as well as cafés, terraces, rest areas, overlooks, small bridges.

2 Gathering of the People

The entrance is filled with natural elements—the sound of water splashing on stones, the smell of fire and smoke, sounds of nature, the smell of trees. “Gathering of the People” summons the visitor to approach. What will you share? How will you honor the land and these people?

The entry should inform the visitor of the circle and its importance to Native traditions. Awareness of sun, moon, and all natural cycles that shape the times and conditions for many Native gatherings and celebrations.

The circle is the basis for the Native worldview, traditions are the continuity, and respect is the continued acknowledgment for the power of nature and her ever-evolving cycles. This perspective should help the visitor understand that everything in a circle passes back to its place of origin; nothing is ever without its renewal or responsibility.

This fundamental Native perspective helps weave the past, present, and future into the story. The names of California tribes can be whispered through the sounds of birds and water, telling the story in their Native language. Historic and contemporary images of Native people encircle the space. The common bond is family, community, nature, and the Native understanding of Spiritual respect and humility for your place in this circle. Gathering of the People reflects and shares this Native worldview as the story begins!

3 Stories

Stories will introduce visitors to California Native traditions and cultures. Visitors will take a journey across California, exploring the diverse and changing landscapes, learning how each community adapts and creates harmony within their environments. They will understand how migrations were important for gathering and hunting. How trade exposed the communities to each other, promoting peaceful gatherings and creating a foundation for similar values and shared beliefs.

4 Cycles

Cycles suggest a sense of traditional life in California. It continues to develop a deeper view for the traditional practices of Native people. Audio narratives, cultural treasures, maps, and illustrations portray the cycles of daily life. Exhibits will speak about Native views of historic dates, contacts, and events. Exhibits and educational programs permits the visitor to join a Native storytelling circle, visit a village, or follow a migration.

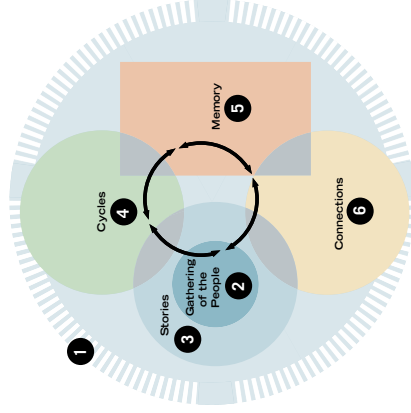
5 Memory

Memory offers the visitor an understanding of the impact and conflict that came from outside cultures. The dramatic influence from outside religions, commerce-based values and the poverty they create. The destruction of natural environments for profit, work ethics, and work enslavement. It will offer an understanding for the result of disease on Native populations. The genocide in stealing children for forced education. The genocide by displacement of families and the physical removal of communities from historic Native land bases. It will offer an understanding, for the context in which Native people have faced the genocide of their cultures, language, and their way of life. It will lend understanding to the crisis of identity it places on California Native people, right up to current times. Memory will also shed light on the effects of occupation, as well as the outcome in placement of foreign and unknown laws on Native populations. Memory will offer balance to the historic past, allowing a Native perspective on history. Memory will celebrate the survival of Native people. Memory will incorporate media, photos, oral stories, film, historic records, and recorded documents to help relate this information.

6 Connections

History has forced Native communities to battle for their survival by the continued and constant threat to Sovereignty. The plight of many tribes and their continued struggle for Federal recognition. The experience of Native people in the urban community. The New Age interpretations of Native people, as well as the incorporation and exploitations of the Indian values by the mainstream media. Hollywood Indians, as the mascots, the anti-heroes, the Noble Natives. Connections offer a perspective on complicated issues such as repatriation and its implications. The unearthing of the past, the bones, and continued desecration of sacred sites are all issues that need continued education, compassion, and understanding.

Connections will also be the setting for current Native cultures to identify and define their role and how the Native community would like to define its future. What values and connections they hope to continue and what values and traditions are fading. This forum is for the Native community to gather and bring the traditions of the California Native Nation into a contemporary focus. These issues will be addressed through, media, photos, films, performance, both traditional and contemporary, as well as paintings, sculpture, and textiles. A reference library/archive containing difficult-to-access and important historic documents, as well as their source information. This will help identify and bring into one location difficult-to-find California Native history.



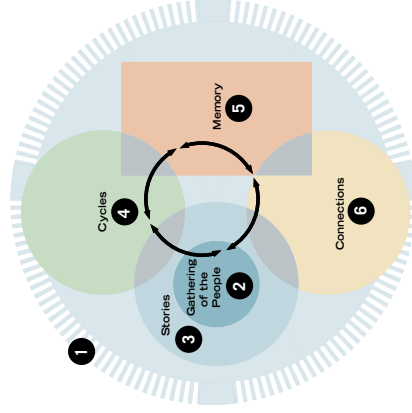
Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

Indoor visitor path
Outdoor visitor path

Prepared by Ralph Appelbaum Associates Incorporated
Revised: 10/19/06

Draft Circle 3: Indoor Themes

“What Stories Should Be Told Inside?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

↑ Indoor visitor path
→ Outdoor visitor path

Prepared by Ralph Appelbaum Associates Incorporated
Revised: 10/19/06

1 Linking Themes

- Exhibits linking indoor and outdoor programs
- Ceremonial facilities

2 Gathering of the People Themes

Oral stories are the tie to our lands, our people, and our traditions. The story is our history; each story told helps identify, within our cultures, moral and ethical responsibilities. Each family has their own stories, tying their family into the larger community. The knowing of your Grandmother/Grandfathers story identifies who your people were, where they came from, how they came to be, as well as the understanding of your traditions and honored practices within your community. Memory and the retelling of stories will fold past experiences into contemporary lessons. Oral story is the legacy of family, connecting generations in language and by the honor of remembering and retelling the important deeds of the past. Oral story is the tie to our land, our people, and our traditions; this weaving of the story, is what gives our cultures the connections and understanding of our Sacred and Spiritual beliefs.

Culture + Traditions

- Welcome
- Circles
- Fire
- Water
- Sky
- Nature/Environment/Land
- Direction
- Geography/Landscape/Struggle over the significance of land
- Genocide and its symbols of implementation

3 Sacred and Spiritual Beliefs Themes

- **Environment:** Everything comes from the land; the land connects all the communities. California's natural landscape shaped cultures. Native people adapted to the land; creating a relationship as stewards for their surroundings. As stewards of the natural environment, developing a relationship of respect and a profound understanding of balance and Spiritual kinship to all living things.
- **Kinship, Community, Respects**
- **Sacred and Spiritual beliefs:** Creation stories, traditions, practice of spiritual beliefs as a way of life.

4 Cycles Themes

Environment

- Native views on traditional historic territories
- Native land practices (burning, planting, balanced use)
- Native plants and their multiple uses
- Medicinal plants
- The Native generosity of spirit, awareness and appreciation for abundance of the environment. Importance of renewal, the Native understanding of prosperity
- Displacement and subsistence living, deprived of the land, forced to survive. The proud and self-sufficient, forced into poverty, adaptation to outside foods, shelter, replacement of worldly goods, baskets, clothes
- Geologic history of California
- Land as the source of people's trade
- The land and its environment as the grounding within Sacred and Spiritual beliefs

Communities

- Life cycles (childhood, adulthood, male/female traditions, puberty rites, rites of passage, elders, traditions of death and burial practice)
- Clans, tribes, villages, rancharia, community, reservations, presidios, family Directions/Seasons, importance to traditions and survival
- Language and communication need to adapt to outside languages
- Trade/Trading routes
- Exchange-based economy
- Watercraft
- Conflict
- Native systems for social order vs. the implementation of unknown laws
- Displacement and forced subsistence living: outcome of land deprivation, forced to survive, the proud and self-sufficient, unavoidable land and social poverty
- Necessity to adapt to outside foods, clothing, replacement of baskets, clothes, trade and travel
- Commerce-based values vs. trade-based values
- Design incorporated into the practical uses, baskets, tools, and weapons
- Baskets and survival
- **Sacred and Spiritual Beliefs**
- Oral tradition/Oral history, ethics and values, connections to social order
- Creation stories
- Traditions of belief (prayer, rites of passage, marriage, death)
- Medicine people/Spiritual leaders/Healers

5 Memory Themes

Communities and Survival

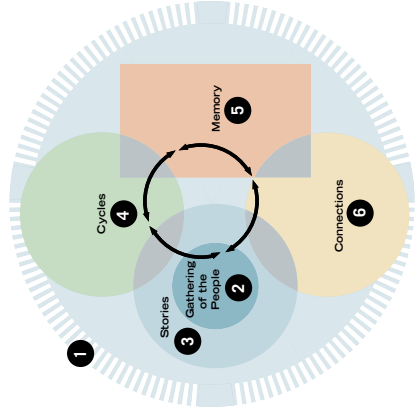
- Missions
- Establishment of forts
- Gold rush era/Population explosions/Redefining of land and its value
- Definition and naming of Indian people by outside cultures
- Warfare/Weaponry/Technology
- Treaties—ratified and not ratified (ungratified is Native humor)
- Disease/Starvation
- Land grants/Rancharia/Reservations/Sovereign Lands
- Refugee camps, undeclared war encampments for forced migration
- Boarding schools/"Reformers"
- Forced loss of language, culture, beliefs
- Indian resistance
- Vitality in the face of hardship
- Native population decline
- Land as a commodity
- Stereotypes and derogatory terms
- Spread of disease due to introduction of hogs
- Spread of disease due to population explosion
- Repatriation
- Public policy, politics, and tribal people
- **Environment**
- Destruction of nature
- Mining (hydraulic)
- Diversion of water for farming and cities
- Pollution of water and land
- Filling and dredging
- Destruction of natural habitats
- Development of land and the destruction of sacred places
- Construction of railroads, freeways, and dams
- Struggle over significance of land; land as commodity

A-10

continued on next page

Draft Circle 3: Indoor Themes continued

“What Stories Should Be Told Inside?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

→ Indoor visitor path
→ Outdoor visitor path

Prepared by Ralph Appelbaum Associates Incorporated
Revised: 10/19/06

- Sacred and Spiritual Beliefs**
- The impact of outside religions
 - Indian values, disregard of Native cultures belief systems, traditional values, and ethics. The significance of language and its importance to the continuity of cultural survival
 - Effects by the forced adaptation of outside values (individuality, ambition, competition, challenge cooperation, the gun is mightier than the bow and arrow; the medicine people can't heal white man's diseases; a tin pail is more durable than a basket)
 - Cultural ignorance: (Re: the silence of knowing, historic responsibility, who tells the story of genocide, the victim or the captor? No evolution without truth, history repeats itself)
 - Outside religions

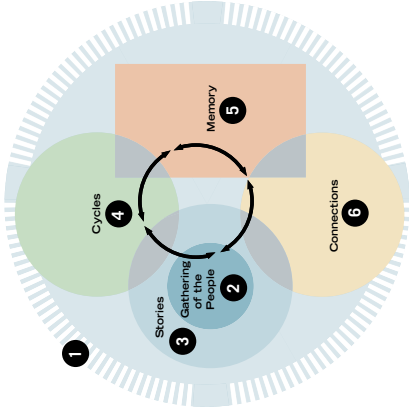
6 Connections Themes

Sacred and Spiritual Beliefs, Environment, People and Community Relationships

- Importance of sovereignty; What is a Native Nation?
- Political sovereignty
- Loss of Native history
- Cultural sovereignty
- Excavation of burial sites
- Protection of sacred land
- Moral authority of museums to possess Indian goods
- Living in many worlds—mixed blood; blending cultures
- Stolen generations (genocide)
- Continuity of Native values and culture
- Blood memory: (allow me my story, allow me my history!)
- Tradition, adaptation, and perseverance
- Resistance to oppression
- Health and wellness (obesity, diabetes, substance abuse)
- Boarding schools, adoption, and sterilization
- Gaming tribes
- Federally recognized and non-federally recognized tribes
- Federal support and distribution of monies
- The BIA-historic ineffectiveness
- Historic malfeasance, the lost treaties
- Life on reservations
- Impact of Urban Relocation Program
- Urban Indians, tribal displacement
- Legal issues/Court cases
- Contemporary Native art and expression
- Resurgence of Native tradition, practice, Native expression, renewing and understanding the values of Native people, to honor the self Native heritage names (ties Cycles and Connections)
- Modern stereotypes and derogatory terms
- Indian versus Native American
- Death and dealing with death
- Renewal/Past is Present

Draft Circle 4: Indoor Program Components

“What Spaces and Physical Elements Do We Need to Tell the Story?”



- 1 Entry Spaces

 - Enter—decide to enter—invited to enter—permitted to enter
 - Public main entrance
 - Elders' entrance
 - Visitor services (ticketing, restrooms, coat check, bookstore)
 - Assistance and information services (reception desk)
 - Museum services (shipping, receiving, prep areas)
 - Performers and special events entrance, loading and dressing areas
 - School entrance/group assembly and orientation areas
 - Handicapped accommodation
- 2 Transitional Building Spaces with Interpretive Opportunities

 - Café
 - Classrooms/gathering areas for information circles of learning
 - Event facilities
 - Ceremonial facilities (private)
 - Bridges
 - Overlooks
 - Windows/Views
 - Terraces
 - Water features/Views
 - Silence/Stillness/Quiet places
- 3 Collections Spaces

 - Suggested placement near Cycles main exhibits
 - Open storage (public)
 - Interpretation of open storage
 - Private and limited-access storage
 - Private viewing and consultation areas
 - Culturally appropriate storage
 - Prayer place (with access to light/outdoors) smudging areas
 - Conservation labs
 - Changing exhibitions
 - Collections
 - Registrar
 - Classrooms
- 4 Educational Spaces

 - Suggested placement near Memory main exhibits
 - Screening rooms
 - Classrooms
 - Reading rooms
 - Decent facilities
 - Reflection spaces
 - Listening galleries
- 5 Forums Areas

 - Suggested placement near Connections main exhibits
 - Native forum areas
 - Community meeting rooms
 - Community resources and services
- Library/Archive Areas

 - Native news and information exchange
 - Public library
 - Native history area
 - Private archives
 - Private consultation areas (near archives)
 - Theater
 - Screening rooms
 - Changing exhibitions (traditional and contemporary media)
 - Contemporary art galleries
 - Artist-in-residence studio
 - Storytelling spaces
 - Oral history recording studio
 - Temporary exhibit gallery

Notes:
The CIHC will honor the customs of the local Native community. Agreement for the Center's location must be established and acknowledged, as well as respect for their traditions of entry and seasonal customs.
The CIHC development Advisory Group mandates this project be environmentally conscious with all building and design elements, integrating a long-term vision and commitment for environmental sustainability.

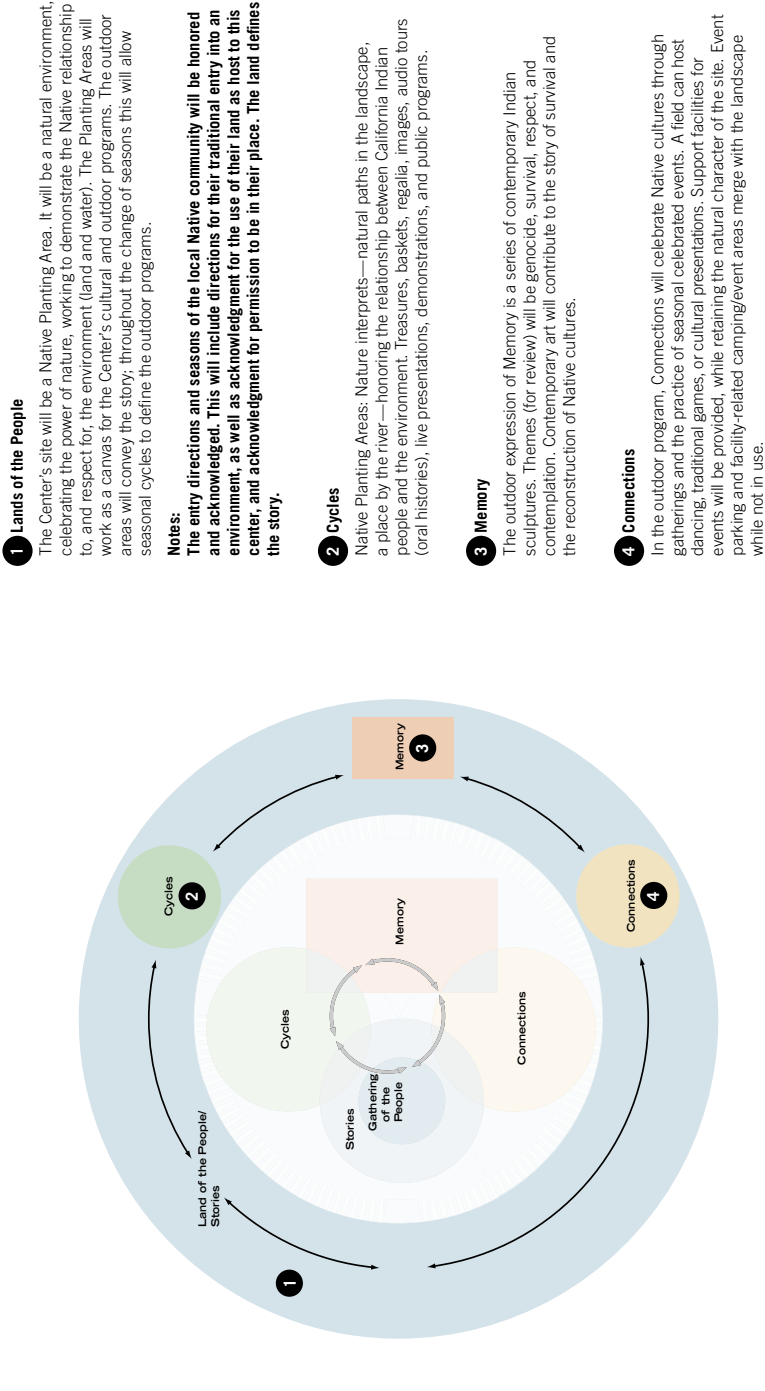
Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

→ Indoor visitor path
→ Outdoor visitor path

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Revised: 10/19/06

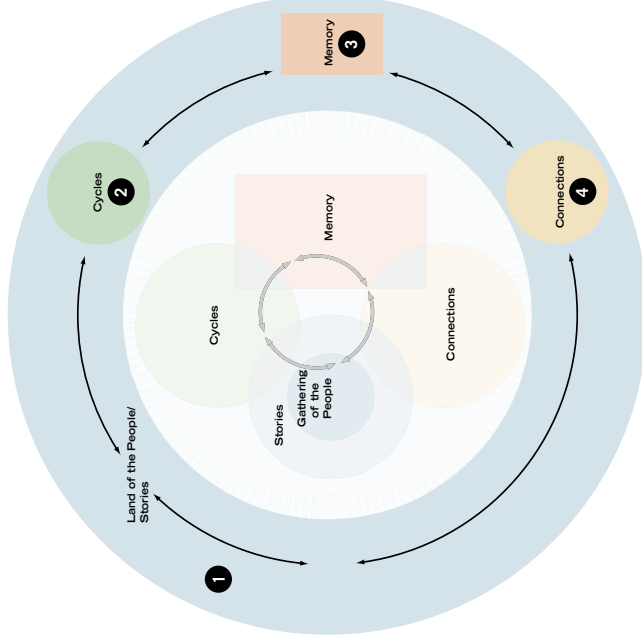
Draft Circle 5: Major Outdoor Content Areas

“What Are the Elements Required to Tell the Story Outside?”



Draft Circle 6: Outdoor Themes

“What Stories Should Be Told Outside?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

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Revised: 10/19/06

1 Site

- Circles
- Fire
- Water
- Sky
- Seasons
- Four Directions
- Honor the land (stewardship, respect)

2 Cycles

- **Environment**
- Significance of the land
- Native views on land stewardship
- Traditional historic territories, historic community relationships
- Native land stewardship practices (burning, planting, balanced use)
- Indigenous planting areas
- Medicinal plants
- Native generosity of spirit, abundance of the environment
- Native understanding of prosperity
- Displacement and subsistence living, deprived of the land, forced to adapt to outside foods, clothes, replacement of traditional Native life
- Pride, and self-sufficient peoples, forced into poverty. The need to adapt to California's regional characteristics
- Significance and the history of the geologic activity within California
- Land as the source of people's trade, and its connection to Sacred and Spiritual beliefs
- Changing waterways, diversion of water sources

Communities

- Life cycles
- Directions
- Family, village, tribe, clan, rancheria, reservation territory
- Urban California populations with no land
- Conflict
- Trade and commerce
- Watercraft
- Displacement and subsistence living society
- Design as practical art. Basket as use, not craft

Sacred and Spiritual Belief

- Oral stories and the importance to traditions
- Creation stories/Birdsongs
- Traditional practices, cycles and renewal, ceremony, gatherings
- Medicine people/Memory tellers/Spiritual leaders/Healers

3 Memory

Communities

- Occupation
- Genocide
- Elders
- Missions
- Forts
- Disease/Hunger
- Resistance to oppression
- Survival
- Displacement, isolation (and how it saved people)
- Indian veterans of American wars Natives serving the country (e.g., WWI, WWII, Korea, Vietnam, current conflicts)
- Natural order, leave a place, cleansing the environments, completion

Environment

- Destruction of nature (mining, pollution, filling, development, and dredging)
- Outside religions
- Indian values for their traditional way of life
- Blocking the historic passages, blocking migrations

4 Connections

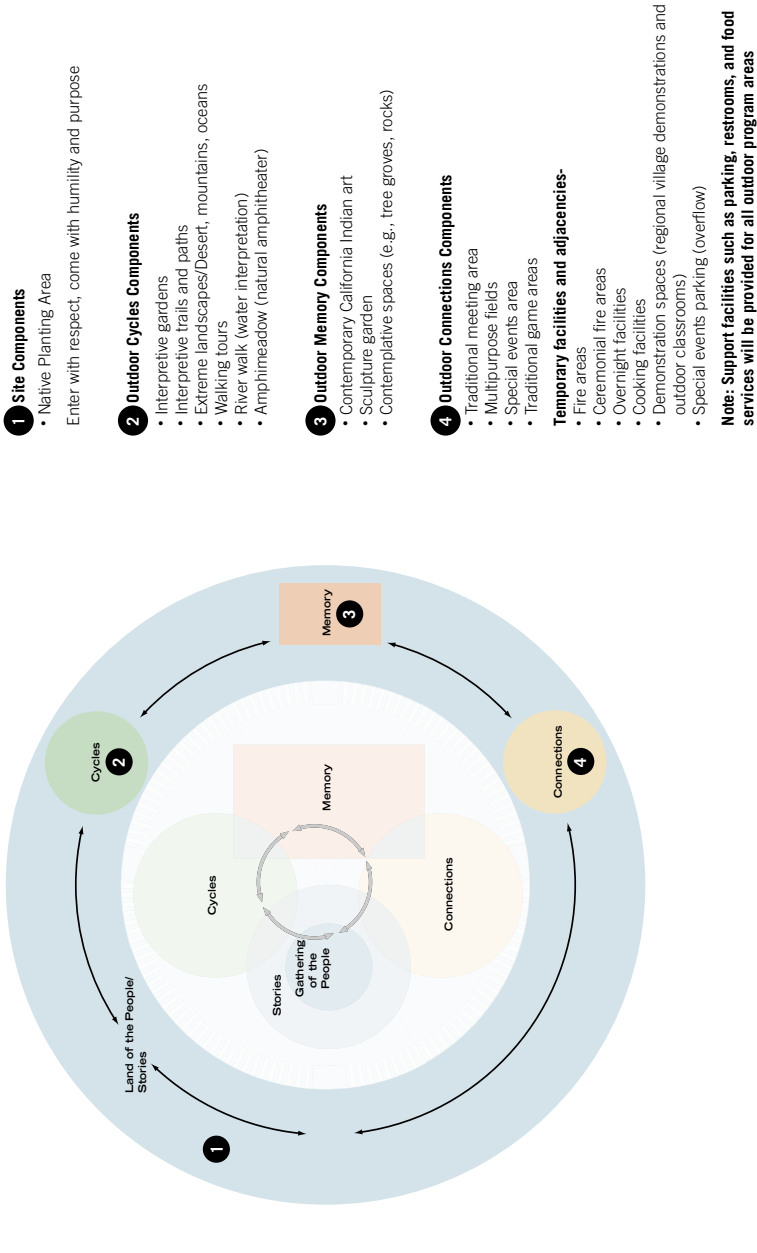
Sacred and Spiritual Belief, Sacred Places, the People, Environment

- Sovereignty/Political sovereignty/Cultural sovereignty
- Excavation of burial sites/Protection of sacred land
- Moral authority of museums to possess Indian goods
- Living in many worlds—mixed blood; blending cultures
- Connection to all generations
- Importance of planning for future/7th generation concepts
- Continuity of Native values and culture
- Blood memory: history lives on
- Tradition, adaptation, and perseverance
- Resistance to oppression
- Health and wellness (obesity, diabetes, substance abuse)
- Boarding schools, adoption, and sterilization
- Gaming tribes
- Federally recognized and non-federally recognized tribes/termination
- BIA and its ineffectiveness
- Federal support and distribution of monies
- Life on reservations
- Impact of Urban Relocation Program
- Urban, rural, and out-of-state Indian people
- Legal issues/Court cases
- Contemporary art and expression
- Resurgence of Indian tradition, expression, and ritual, people using their heritage names (connects Cycles, Memory and Connections)
- Modern stereotypes and derogatory terms/Indians as mascots and symbols

A-10

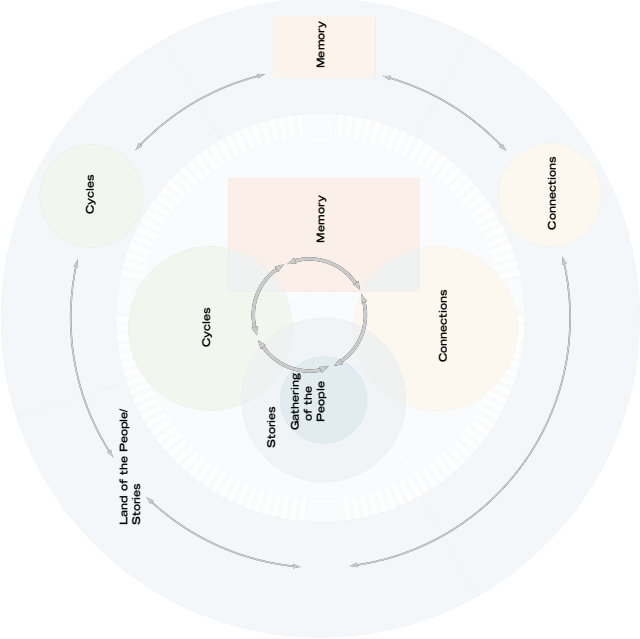
Draft Circle 7: Outdoor Spaces

“What Physical and Natural Elements and Places Are Needed to Tell the Story?”



Draft Circle 8: Limited-Access Areas Reserved for Native Practice

“What Are the Limited-Access Areas?”



Throughout the Center, both within the facility and on the site, there will be limited-access areas reserved for Native practices. There may also be a separate dedicated facility for Native people. These areas will include spaces for:

- Indoor and outdoor traditional needs
- Smudging and ceremony areas
- Alcoves for private texts and oral histories
- Sensitive-treasures collections storage
- Gender-specific zones
- Native storytelling places
- Prayer spaces
- Quiet zones and elder zones
- Archive documents area, specific to Native research

Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

- Indoor visitor path
- Outdoor visitor path

Prepared by Ralph Appelbaum Associates Incorporated
Revised: 10/19/06

CIHC Indoor Project Matrix

CIHC PROGRAM AND CONTENT – INDOOR PROGRAM					
Program Area	Description	Experience/ Environment	Themes	Techniques	Program Components and Spaces
Gathering of the People Keywords Honor nature Honor Native People Cycles Connections Memory Respect Truth	<ul style="list-style-type: none"> Acknowledge all California Native People and cultures Use of natural elements (earth, fire, water, sky). Incorporate natural materials to support Native perspective on environment Use of images from California Native Communities Acknowledge the Native understanding of cycles as fundamental foundation for Native worldview Inform visitors this is Sovereign land and they must consider their reasons and intent for entering Inform visitors they must take out what they bring in Inform visitors that this experience is a cycle: they begin here, then will travel through the seasons, and come back to the time they began. They will have completed a full cycle and come to completion at the end of this visit (cycles, sun, moon, renewal, past-present-future woven together) 	<ul style="list-style-type: none"> Light-filled spaces, brings natural elements indoors Use of natural elements (water, fire, smells, sounds) Inspiration Respect for nature The words of Native languages being spoken Awareness of this place Respect for the people whose land you stand on Sense of awe 	<ul style="list-style-type: none"> Oral stories Cultural cycles/Celebrations Renewal cycles Elements: <ul style="list-style-type: none"> -Fire -Water -Sky Nature/Environment/Lands: <ul style="list-style-type: none"> -Geography/Landscape/Native understanding of stewardship and the historic locations for their communities -Genocide and its symbols of implementation 	<ul style="list-style-type: none"> Natural elements Audio Video Cultural treasures Photographs Stories Songs Spoken words 	<ul style="list-style-type: none"> Entry Spaces: <ul style="list-style-type: none"> Decide to enter; invited to enter; permitted to enter Public entrance Elders' entrance Visitor services (ticketing, restrooms, coat check, bookstore) Assistance and information services (reception desk) Presentations and special events entrance, loading and dressing areas School entrance, large group assembly and orientation areas Handicapped accommodation Service Entry: <ul style="list-style-type: none"> Collections General loading Receiving
				Messages/Learning	
				Diversity of Native California, the land and her people The Natural environment as the guide for Native people and their relationship to/with nature Native understanding in how to balance daily life with the natural world The importance of cycles and the system of traditions developed to honor and renew nature, establish a Native view and sense of belonging to this place Oral story and the continuity of community Language and community survival Native skills include many elements of science: baskets demand math and geometry skills, as well as knowledge in the uses of plants, agriculture and land management skills. Petroglyphs represent a deep knowledge of astrology, navigation and cartography as well as the understanding and use of natural elements to create the medium that makes the signs and symbols (dyes and plants). Hunting and tool making are combinations of environmental and geologic understanding. Oral story is an unwritten form of history, with the memory of the community connecting and relating important historic events. What types of science skills do you know and understand? What can you make from nature that is considered science? What is the oral history of your family? Is that story truthful, or is it only the truth when it is written?	

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Prepared by Ralph Applebaum Associates Incorporated. Revised: 12/06/06

CIHC Indoor Project Matrix

CIHC PROGRAM AND CONTENT – INDOOR PROGRAM						
Program Area	Description	Experience/ Environment	Themes	Techniques	Collections/ Materials	Program Components and Spaces
Stories Keywords Connections Diverse landscapes Adaptation Migration Trade Native Diversity Connections to and within the community	<ul style="list-style-type: none"> Walkthrough audiovisual journey across California's diverse landscapes Village life will present elements significant in the ways Native communities adapted to the environment Introduces migrations and the importance to Native diet, ceremony, renewal and trade Trade-based societies and the connections within communities. Trade and its introduction to other communities, marriage outside ones clan, ceremony, celebration, acknowledgment to territory and historic boundaries 	<ul style="list-style-type: none"> Audiovisual/ Theater experiences Video projections Music and narration Poignant Informative Presentation Demonstration 	<ul style="list-style-type: none"> Native view: Nature is generous. Native people honor, respect and celebrate the generosity of the environment. Native people seek permission to benefit from the natural world and hope the Creator will hear them Native people offer ceremony and celebration to honor and renew their relationship with their Mother Earth and the Creator In an unpredictable environment, respect for what is provided aids in the understanding of your place in the universe: This means: Nature and her diversity are in charge, your place in nature is not guaranteed, so you must appeal to the Creator, with honorable actions and Spiritual beliefs for the privilege of being in this place. This makes all places sacred and your actions responsible and significant Reasons for celebration and the incorporation of prayer as cultural talisman 	<ul style="list-style-type: none"> Audiovisual/Film Theater/ Mini-theater(s) Multimedia Audio Video 	<ul style="list-style-type: none"> Regalia Tools Trade items Significant spiritual center 	Storytelling and Presentation Areas <ul style="list-style-type: none"> Story room Fire area Demonstrations Presentations
						California's landscape is diverse and unforgiving: survival is difficult California Native communities are able to adapt to these environments Survival is dependent on: community relationships, migrations, and trade Stories as historic truth and their continuity within community How do California Indians differ from other cultures? What Native values are different from your own culture? How do people who speak different languages communicate?

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CIHC Indoor Project Matrix

CIHC PROGRAM AND CONTENT – INDOOR PROGRAM						
Program Area	Description	Experience/ Environment	Themes	Techniques	Collections/ Materials	
Cycles	<ul style="list-style-type: none">Daily life is portrayed through a view of daily life in a Native village. Visual and audio narratives, cultural treasures, maps, photographs and illustrationsNative perspective of historic dates and eventsNative perspective on landNative perspectives on the policy of Occupational Governments in relationship to Native peoples	<ul style="list-style-type: none">Stories are spoken; Native treasures are on display-The meaning and purpose of regalia-Tools and hunting-Preparation and storageThrough exhibits and programs visitors can experience:<ul style="list-style-type: none">-Storytelling-Replicate daily life in a Native village-Preparation for migration: The Walk	Environment: <ul style="list-style-type: none">Native views on historic territoriesNative land practices (burning, planting, balanced use)Native plants and their usesMedicinal plantsNative generosity of spirit, awareness and appreciation for abundance of the environment.Importance of renewal and the Native understanding of prosperityDisplacement from the land base and subsistence living.Deprived of the land, forced to survivePilgrimage of proud and self-sufficient people forced into poverty.Need for adaptation to outside foods, shelter, replacement of worldly goods, baskets, regalia/clothesHistory of geology and its affects on communitiesForeign vegetation (e.g., eucalyptus)Water and its value to community.Land as the source of people's trade and the grounding within Sacred and Spiritual beliefs Communities: <ul style="list-style-type: none">Life cycles (childhood, adulthood, male/female traditions, puberty rites, rites of passage, elders, traditions of death and burial practice)Clans, tribes, villages, rancherias, community, reservations, presidios, familyDirections/Seasons, importance to traditions and survivalLanguage and communication forced to adapt to outside languagesTrade/Trading routesExchange-based economyWatercraftConflictNative systems for social order vs. the implementation of unknown lawsDisplacement and forced subsistence living: outcome of land deprivation, forced to survive, the proud and self-sufficient, unavoidable land and social povertyNecessity to adapt to outside foods, clothing, replacement of baskets, clothes, trade and travel. Commerce-based values vs. trade-based valuesDesign incorporated into the practical uses, storage/baskets, tools and weaponsBaskets and survivalNative cosmology Sacred and Spiritual Beliefs: <ul style="list-style-type: none">Oral tradition and oral history, ethics and values, connections to social orderCreation storiesTraditions of belief (prayer, songs, rites of passage, marriage, death)Medicine people/Spiritual leaders/Healers	<ul style="list-style-type: none">Cultural TreasuresInformation mapsNative calendarsInteractivesMini-theatersOral StoriesDemonstrationsPresentationsSymbols/Signs <ul style="list-style-type: none">ToolsRegaliaDrawingsBasketsIllustrationsMapsAudio recordingsHistoric and contemporary photographyContemporary art	Program Components and Spaces Collections Spaces: <ul style="list-style-type: none">Basket and communityConservation labsChanging exhibitionsRegalia and tools collectionsRegistrarClassroomsPrivate and limited-access storagePrivate viewing and consultation areasCulturally appropriate storagePrayer place (with access to light/outdoors)Smudging areas• Open storage Notes: <p>The CIHC will honor the customs of the local Native community.</p> <p>Agreement for the center's location must be established and acknowledged, as well as respect for their traditions of entry and seasonal customs</p> <p>The CIHC development Advisory Group mandates this project be environmentally conscious with all building and design elements integrating a long-term vision and commitment for environmental sustainability</p>	Messages/Learning <p>California Native People honor their place in the natural world and consider themselves stewards of their environments</p> <p>Native People understand, Creator has given the gift of life and spirit to all living things. Native people acknowledge, respect and honor all that Creator provides</p> <p>Native People know they walk on the ashes of their ancestors</p> <p>As stewards of the environment, Native People respect the balance of nature and work to live in harmony with her generosity</p> <p>You are responsible for your life, your place and your path</p> <p>What do you bring?</p> <p>What do you take?</p> <p>What do you leave?</p> <p>What do you share?</p>

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CIHC Indoor Project Matrix

CIHC PROGRAM AND CONTENT – INDOOR PROGRAM					
Program Area	Description	Experience/Environment	Themes	Techniques	Collections/Materials
Memory Keywords Genocide Survival of culture Legacy Tradition Historic Truth Oral History Survival of lands Abundance	<ul style="list-style-type: none"> A physical disturbance or disruption in the architecture A place where it is apparent that there should be silence and thought (muting of the voices) Bridges to cross, with the overviews of disturbed ground or spaces crossing out of and into other stories A strong perspective for the loss of balance, loss of identity, loss of natural foods, loss of the natural order Contemporary displays of the destruction of the lands and earth 	<ul style="list-style-type: none"> Education facilities Active spaces (presentations, demonstrations, workshops, meetings) Light-filled, open Mix of evolving/ temporary exhibits and permanent galleries Screening rooms 	Communities and Survival: <ul style="list-style-type: none"> Missions Establishment of forts Gold rush era/Population explosions Redefining land and its value Names of Indian people by outside cultures Warfare/Weaponry/Technology Treaties — ratified and not ratified Disease/Starvation Land grants/Rancheria/Reservations/Sovereign lands/Struggle over significance of land/Land as a commodity Refugee camps, undeclared war encampments Boarding schools/"Reformers" Forced loss of language, culture, beliefs/Indian resistance Vitality in the face of hardship Native population decline Stereotypes and derogatory terms Spread of disease due to introduction of hogs/Spread of disease due to population explosion Repatriation/Public policy, politics and tribal people Environment: <ul style="list-style-type: none"> Destruction of nature Mining (hydraulic) Diversification of water for farming and cities Pollution of water and land Displacement of lands, filling and dredging Destruction of natural habitats Development of lands/Unearting of bones Disruption/Disturbance/Destruction of sacred places Construction of railroads, freeways and dams Sacred and Spiritual Beliefs: <ul style="list-style-type: none"> The impact of outside religions Indian values, and the disregard of Native cultures' oral history and belief systems Oral history, traditional values and ethics Significance of language and its importance to the continuity of cultural survival Effects by forced adaptation of outside values (individuality, ambition, competition, challenge cooperation, the gun is mightier than the bow and arrow; the medicine people can't heal white man's diseases; a tin pall is more durable than a basket) Cultural ignorance (Re: the silence of knowing, historic responsibility, who tells the story of genocide, the victim or the captor? No progress without truth, history repeats itself) Outside religions 	<ul style="list-style-type: none"> Cultural treasures Display Art display Maps/Timelines Interactive Mini-theaters AV Demonstrations Presentations Research documents Resources Physical architecture Incorporates media, photos, maps, oral stories, film, historic records and recorded documents (treaties) to relate information and stories 	<ul style="list-style-type: none"> Photos/ Illustrations Audio recordings Tools Weapons Regalia Drawings Baskets Library: <ul style="list-style-type: none"> Newspaper articles Early education expression in Anthropology History Note: <ul style="list-style-type: none"> Could also be housed in Memory: Center Native History Mission records Diaries and journals NARA Government documents (treaties, maps, surveys, patents, land grants) Oral story/Native stories Patrons list Early Spanish documents
					Program Components and Spaces Educational Spaces: Screening rooms Classrooms Reading rooms Reflection spaces Listening galleries Memory rooms Storytelling environments Docent facilities
					Messages/Learning Submit the California Native perspective on history Validate the oral history of Native communities Correct myths and inaccurate assumptions about Native people What is genocide? What do we mean when we use this term? How does it work to decimate a culture? Ask what you would do if a foreign power came to occupy your land Identify what Sovereign Land signifies Identify treaties; what was promised in the treaties? Identify when Native people became citizens of the U.S.?

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CIHC Indoor Project Matrix

CIHC PROGRAM AND CONTENT – INDOOR PROGRAM							
Program Area	Description	Experience/Environment	Themes	Techniques	Collections/Materials	Program Components and Spaces	Messages/Learning
Connections	<ul style="list-style-type: none">History has forced Native communities to battle for survivalContinued threat to sovereigntyReparation issues are:<ul style="list-style-type: none">-Land development and the unearthing of bones/ashes of our ancestors-Exhibits will address relevant current issues:-Termination and its outcome:-Continued struggle for Federal recognition-Native people in the urban community, strangers in their own landsExploitations of Indian values:<ul style="list-style-type: none">-Sacred beliefs and their new age exploitationsNatives and the mainstream mediaReparation and its implications-Progress vs. preservationArt and the expression of genocideA forum for Native community:<ul style="list-style-type: none">-Create a resource arena, where Native People could interact and meet in a comfortable setting-A forum for the Native community to gather and bring the traditions of the California Native Nations into contemporary focusScreening rooms and presentations areas, with a focus on historic and contemporary information, presentations and demonstrationsThe River and its natural course/Floods and cleansing, working with nature/ Times of drought	<ul style="list-style-type: none">Education facilitiesActive spaces (presentations, demonstrations, workshops, meetings)Light-filled, open temporary galleriesMix of evolving/permanent galleriesScreening rooms	<p>Sacred and Spiritual Beliefs, Environment and Community Relationships:</p> <ul style="list-style-type: none">Importance of sovereignty, what is a Native Nation?Political sovereigntyLoss of Native historyForced educationCultural sovereigntyExcavation of burial sitesProtection of sacred landMoral authority of museums to possess Indian goodsLiving in many worlds — mixed blood; blending culturesStolen generations (genocide)Continuity of Native values and cultureBlood memory: (allow me my story, allow me my history!)Tradition, adaptation and perseveranceResistance to oppressionHealth and wellness (obesity, diabetes, substance abuse)Boarding schools, adoption and sterilizationGaming tribesFederally recognized and non-federally recognized tribesFederal support and the BIA-historic ineffectivenessHistoric malfeasance, the lost treatiesLife on reservationsImpact of Urban Relocation ProgramUrban Indians, tribal displacementLegal issues/Court casesContemporary Native art and expressionResurgence of Native traditionNative interpretation: Renewing and understanding the values of Native people, to honor the selfNative heritage names (ties Cycles and Connections)Modern stereotypes and derogatory termsIndian versus Native AmericanDeath and dealing with deathRenewal/Past is present	<ul style="list-style-type: none">Changing galleriesCultural TreasuresMaps/TimelinesInteractive and multimedia presentationsTheatersPerformance	<ul style="list-style-type: none">Photo ExhibitionsAudio recordingsVideoMapsGovernment documents and surveys (bills, treaties, repatriation)BasketsRegaliaToolsContemporary ArtDrawingsToysWeaponsNative foods <p>Note:</p> <p>Native History Center could also be housed in Memory:</p> <ul style="list-style-type: none">Mission recordsDiaries and journalsNARA Government documents (treaties, maps, surveys, patents, land grants)Oral story!Native storiesPatron's listsEarly Spanish documents	<p>Forum Areas:</p> <ul style="list-style-type: none">Suggested placement near Connections main exhibitsNative forum areasCommunity meeting roomsCommunity resources and servicesResource areasTheaterScreening roomsChanging exhibitions areaContemporary art galleriesArtist-in-residence studioStorytelling spacesOral history recording studioTemporary exhibit gallery <p>Library/Archive Area:</p> <ul style="list-style-type: none">Native news and information exchangePublic library <p>Native History Area:</p> <ul style="list-style-type: none">Private archivesPrivate consultation areas (near archives)	<p>California Native communities continue to battle for survival</p> <p>Awareness for the continued and constant threat to sovereignty</p> <p>What is cultural bias? Native cultures and ingrained cultural bias</p> <p>Cultural heroes: activists, artists, and the current struggle to keep traditional values. We are not gone, the struggle to be present in contemporary times</p> <p>Revitalization, the right to one's history and traditional practices</p> <p>How to help your culture survive</p> <p>Native people define themselves</p> <p>The right to your own story</p> <p>Native contributions to the world: historic cultural heroes, activists, politics and art</p> <p>Casinos: Misperceptions of contemporary Native people</p> <p>What is sovereign land?</p> <p>All Native people own casinos</p> <p>All Native people get money from the government</p> <p>What can you do to help your environment?</p> <p>"The past is our future" (Jack Norton)</p>

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CIHC Indoor Project Matrix

CIHC PROGRAM AND CONTENT – INDOOR PROGRAM						
Program Area	Description	Experience/ Environment	Themes	Techniques	Collections/ Materials	Program Components and Spaces
Transitional and Exterior Spaces Keywords Connections Inside/Outside Acknowledge local traditions; ask permission to be in this place Nature and the Native understanding of respect	<ul style="list-style-type: none"> Transitional places designed to convey the Native understanding of nature and her importance Native understanding of adaptation to the environments/Interwoven connections, the interior landscape must blend with the exterior landscape; this connection of the environment must help the visitor understand the interaction with nature/Nature as the guide in how you adapt to your environment The use of natural elements will aid in defining and relating the Native story Views of the waters and natural surrounding/Building elements convey connections to the outdoors—sculpture areas, native plants, vast windows and light; help the natural elements define the environments Café, terraces, rest areas, with overlooks and small bridges to connect the physical and fold into the natural environments 	<ul style="list-style-type: none"> Open space Views Native plants and natural gardens Community gathering areas/Storytelling, presentation and demonstration areas Relaxation and community visiting Reflection and quiet areas 	The Land—Connecting Indoor and Outdoor Programs: <ul style="list-style-type: none"> Native planting areas Connecting cultural treasures to the source/Baskets and the plants they are created from Nature defines the story Rivers and their natural elements Views History of the site and its urban uses Native history of the site and its people 	<ul style="list-style-type: none"> Interpretive landscaping Interpretive features Landscaping Performance 	<ul style="list-style-type: none"> Indian foods Public art Native plants Tools 	Transitional Building Spaces with Interpretive Opportunities: <ul style="list-style-type: none"> Café Gathering areas for information circles Event facilities Ceremonial facilities (private) Bridges and overlooks Windows/Views Terraces Water features/Views Silence/Stillness/ Quiet places/Places Storage areas Visitor amenities Visitor services
CIHC Services	<ul style="list-style-type: none"> Visitor amenities Visitor services 	TBD	TBD	TBD	TBD	<ul style="list-style-type: none"> Coat check Ticketing/Information Reception and hosting areas Bookstore Food services Administrative offices Mechanical rooms AV and IT rooms/ BOH
						Local Native communities and respect for their traditions and place Native foods, flavors and recipes Native practice and adaptation to nature The respect for nature's cycles as the foundation for the Native worldview Reflections of purpose: What did I bring to this place? What have I learned? What do you share? Do you understand what a cycle in nature means? Did you leave anything in this cycle?

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CIHC Outdoor Project Matrix

CIHC PROGRAM AND CONTENT – OUTDOOR PROGRAM					
Program Area	Description	Experience/ Environment	Themes	Techniques	Collections/ Material
Lands of the People Keywords Natural environment Enter our land Respect our place Honor our customs Cycles/Seasons of nature Respect for this place	<ul style="list-style-type: none"> Native planting area surrounds this environment Native land/Sovereign land Environment acknowledges the power of nature: -Environment demonstrates the Native relationship to the natural cycles and respect for all of nature Cycles: the importance of nature's seasons and how they define the Native perspectives Understanding and adapting to nature and her needs (floods, fire, earthquakes, droughts) Traditions of the local Native community will be adapted and integrated into the CIHC. Local customs and traditions will be honored Visitors must acknowledge request to enter and acknowledge permission to be in this place 	<ul style="list-style-type: none"> Local plants, foods and Native vegetation Acknowledge the diversity in the natural landscapes; identify terrains and ecosystems within the regions of California and how they affect the views of Native people and how regional Native people actively engage nature's cycles Places of acknowledgment and spiritual awareness to honor nature and contribute to her renewal: -A place of memory -Enter with nothing, leave with your spirit full Own your environment, honor your place on the land, bring only good. You are a visitor here and your time is only temporary, you cannot own nature, you can only honor and respect her Leave this place the way you find it 	<ul style="list-style-type: none"> Honor the lands (stewardship, respect) Circles Fire Water Sky Seasons Diversity in the Native Community: North, East, South, West 	<ul style="list-style-type: none"> Architecture adapting to landscape Nature as the defining environment 	<ul style="list-style-type: none"> Native plants Boulders/Trees/Water/Dirt/Earth/River/Sky/Renew Petroglyphs
					Program and Adjacencies Site Components: <ul style="list-style-type: none"> Dirt/Earth/River/Sky/ Renew Native plants Boulders/Trees/Water
					Messages/Learning Nature is the foundation for the Native worldview. The cycles of nature help define the Native way of living Native people understand they are part of the Creator's plan for the universe. Native people know they are visitors, and they do not own nature or the land. Native people honor their place on the land and are constant in their understanding of time on earth being temporary. As visitors you can only honor and respect what nature is willing to provide A Native perspective is that you own your prayers and the good ways in which you live your life Native people pray for Creator to acknowledge this good and continue to bless our people and our lands Native communities honor the seasons and incorporate their traditions to adapt to the cycles and timing of nature Identify the local Native communities Identify Native plants and uses Identify the understanding of Native people and why the seasons are important to their existence Explain how living with the cycles of nature can change your perspective on daily life Explain how land can define a community Explain why Native cycles differ from current worldviews Explain why the land ties everything together What is nature to you? What is your environment? How do you take care of these things?

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CIHC Outdoor Project Matrix

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Program Area	Description	Experience/ Environment	Themes	Techniques	Collections/ Material
Cycles Keywords Cycles Adapting to nature Respect for the environments Seasonal traditions and cultural celebrations	<ul style="list-style-type: none"> Native Plants Nature interprets—footpaths in the landscape—honoring the land and this place by the river This Center we build must adapt and fold into this environment. We would like this structure to add to and harmonize with the story of this land 	<ul style="list-style-type: none"> Footpaths: nature talks Programs in seasons to define the elements and their seasonal requirements River walks Presentations/ Inside and out Demonstrations Native plants Native terrains and the diversity of California North, East, South, West Adapting to the environment 	Environment: <ul style="list-style-type: none"> Native views on land stewardship Significance of the land Traditional historic territories, historic community relationships Native land stewardship practices (burning, planting, balanced use) Indigenous planting areas/The wild in control/Harvest and care Medicinal plants Native Generosity of Spirit, abundance of the environment, trade and Native understanding of prosperity Displacement and Subsistence living, deprived of the land, forced to adapt Pride, and self-sufficient peoples, forced into poverty. The need to adapt to outside foods, clothes, replacement of traditional Native life California's regional characteristics: <ul style="list-style-type: none"> -Changing waterways, diversion of water sources Significance and the history of the geologic activity within California Land as the source of people's trade and its connection to Sacred and Spiritual beliefs Communities: <ul style="list-style-type: none"> Life cycles/Diversity of lands: North/East/South/West Family, village, tribe, clan, rancheria, reservation territory Urban California populations with no land/Conflict Trade and commerce Watercraft Displacement and Subsistence living Design as practical art/Basket as storage, not craft 	<ul style="list-style-type: none"> Interpretation of Cultural Treasures Audio tours Presentations Demonstrations Educational programs 	<ul style="list-style-type: none"> Audio recordings Stories History and its documents Drawings Maps Native historic images Native contemporary images Contemporary sculpture within the landscapes Contemporary art connecting the past to the present Cultural Treasures -Tools -Regalia -Weapons -Baskets
				Program and Adjacencies Outdoor Cycles Components: <ul style="list-style-type: none"> Native gardens with nature and seasons adapting to the story Footpaths and the stories they tell Native landscapes: The diversity in California landscapes: North/East/South/West Footpaths along the river Views of the river, water renewal, the land and waters relationship to water Native connections to water Amphimeadow (natural amphitheater) 	Native people adapt to their environments. Native people share the same belief: to honor nature and acknowledge that every element in Native culture is tied to nature and her generosity How do you or your community honor nature? What beliefs do you share with Native people? As stewards of the lands, Native people celebrate the change in seasons. They dance and sing for nature to honor her continued generosity What do your people do to thank nature? What is your relationship with nature? How do you take care of the land? What makes the land diverse?

CIHC Outdoor Project Matrix

CIHC PROGRAM AND CONTENT – OUTDOOR PROGRAM						
Program Area	Description	Experience/ Environment	Themes	Techniques	Collections/ Material	Program and Adjacencies
Memory	<ul style="list-style-type: none">Contemporary Native art and sculpture contribute to the storiesSurvival of Native culturesRenewal of Native traditionsGenocide, the untold storiesSurvival, the unwritten historyNatural elements reflect the disruption and destruction of Native life and cultures	<ul style="list-style-type: none">Natural areas, with elements that encourage contemplation and reflection (water — pond for reflection, fire, trees, birds, smells, quiet)Diversity of the lands: the North/ East/South/ West and the extreme contrast in landscape allow for the understanding in adaptation to the needs of nature and the environment	<p>Sacred and Spiritual Beliefs:</p> <ul style="list-style-type: none">Oral stories and the importance to traditionsCreation stories/BirdsongsTraditional practices, cycles and renewal, ceremony, gatheringsMedicine people/Memory tellers/Spiritual leaders/Healers <p>Communities:</p> <ul style="list-style-type: none">OccupationGenocideElders: Survival and careMissionsFortsDiseaseStarvationResistance to oppressionSurvival/Imported diseasesDisplacement, isolation (and how it saved people)Indian veterans of American wars, Natives serving the country (e.g., WWI, WWII, Korea, Vietnam, current conflicts)Natural order, leave a place like it is, cleansing the environments with nature, floods, fire, earthquakes <p>Environment:</p> <ul style="list-style-type: none">Destruction of nature (mining, pollution, filling, development and dredging)Outside religionsIndian values and their traditions, way of lifeBlocking the historic passages, blocking migrations, the upheaval in customs and way of living	<ul style="list-style-type: none">Contemporary Native art and sculpturesElements of nature to signify the understanding of natural landscapes and define the places for contemplation and growthThe absence of landscaping and respect for nature and its own order	<ul style="list-style-type: none">Photos/ IllustrationsOral stories and reminiscencesOral historyMission recordsExplorers' journalsU.S. Government documentsNewspaper articlesMapsClothesToolsRegaliaBaskets/StorageDrawings	<p>Outdoor Memory Components:</p> <ul style="list-style-type: none">Native California sculptures set within the natural landscape (e.g., old rusting cars, the story of contemporary man vs. the natural landscape)Memory and the natural elements that inspire and pay tribute to awarenessNatural elements that work to tell the story, contemporary petroglyphsSigns, symbols and hidden placesCaves and secret places

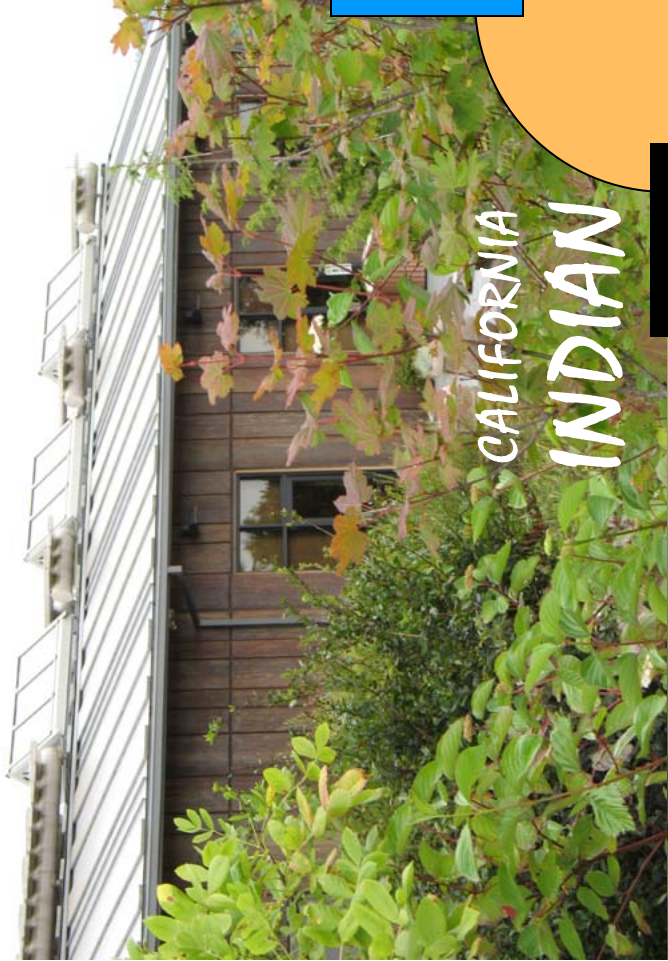
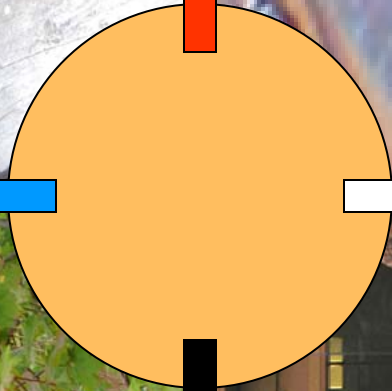
CIHC Outdoor Project Matrix

CIHC PROGRAM AND CONTENT – OUTDOOR PROGRAM					
Program Area	Description	Experience/ Environment	Themes	Techniques	Collections/ Material
Connections Keywords Community relationships Cultural traditions Survival Cultural renewal “The Past Is Our Future”	<ul style="list-style-type: none"> • Celebrates Native cultures through gatherings and the practice of seasonal celebrated events • Meeting areas and field(s) host presentation areas, include dancing, singing, games, sports, educational programs • Support facilities for events will be provided, the environment will retain the natural character of the site • Event parking and facility-related event areas will merge with the landscape while not in use. Camping facilities will be included in event planning 	<ul style="list-style-type: none"> • Natural planting environments, tall trees, natural landscapes; open spaces, natural elements prevail • Community gathering areas • Amphitheaters 	Sacred and Spiritual Beliefs, Sacred Places, the People, Environment: <ul style="list-style-type: none"> • Sovereignty • Political sovereignty • Cultural sovereignty • Excavation of burial sites, historic and contemporary • Protection of sacred land • Moral authority of museums to possess Indian goods • Living in many worlds — mixed blood; blending cultures • Cycles and their natural order/Allowing for completion • Importance of planning for future; seventh generation concepts (value the future) • Continuity of Native values and cultural survival • Blood memory: history lives on • Tradition, adaptation and perseverance • Resistance to oppression • Health and wellness (obesity, diabetes, substance abuse) • Native foods/Oaks • Boarding schools, adoption and sterilization • Language suppression and its outcome • Gaming tribes • Federally recognized and non-federally recognized/Termination of communities • BIA and its ineffectiveness • Federal support and distribution of monies/Historic malfeasance • Life on reservations • Impact of Urban Relocation Program • Urban Indians/Displacement and the impact of identity • Legal issues/Court cases • Contemporary art and expression • Resurgence of Indian tradition, expression and practice • Self-identity, what we call ourselves, what they name us 	<ul style="list-style-type: none"> • Presentations • Demonstration • Workshops • Natural landscapes define design 	<ul style="list-style-type: none"> • Oral history • Native contemporary and traditional media • Native gathering plants • Grindstones and traditional foods • Oaks/Sudden oak death • Nature reacts
				Program and Adjacencies Outdoor Connections Components: <ul style="list-style-type: none"> • Meeting areas: reflect diversity of landscape • Multipurpose fields for special events and game areas Temporary facilities and adjacencies: <ul style="list-style-type: none"> • Demonstration spaces outside • Fire areas • Overnight and outdoor cooking facilities • Special events parking (overflow) Note: Support facilities such as parking, restrooms and food services will be provided for all outdoor program areas	Messages/Learning What is a petroglyph? How do Native people celebrate? What are grindstones used for? What are Native foods? What do Native People in your community call oak trees?



6 DECEMBER 2006

HERITAGE
CENTER



CALIFORNIA
INDIAN



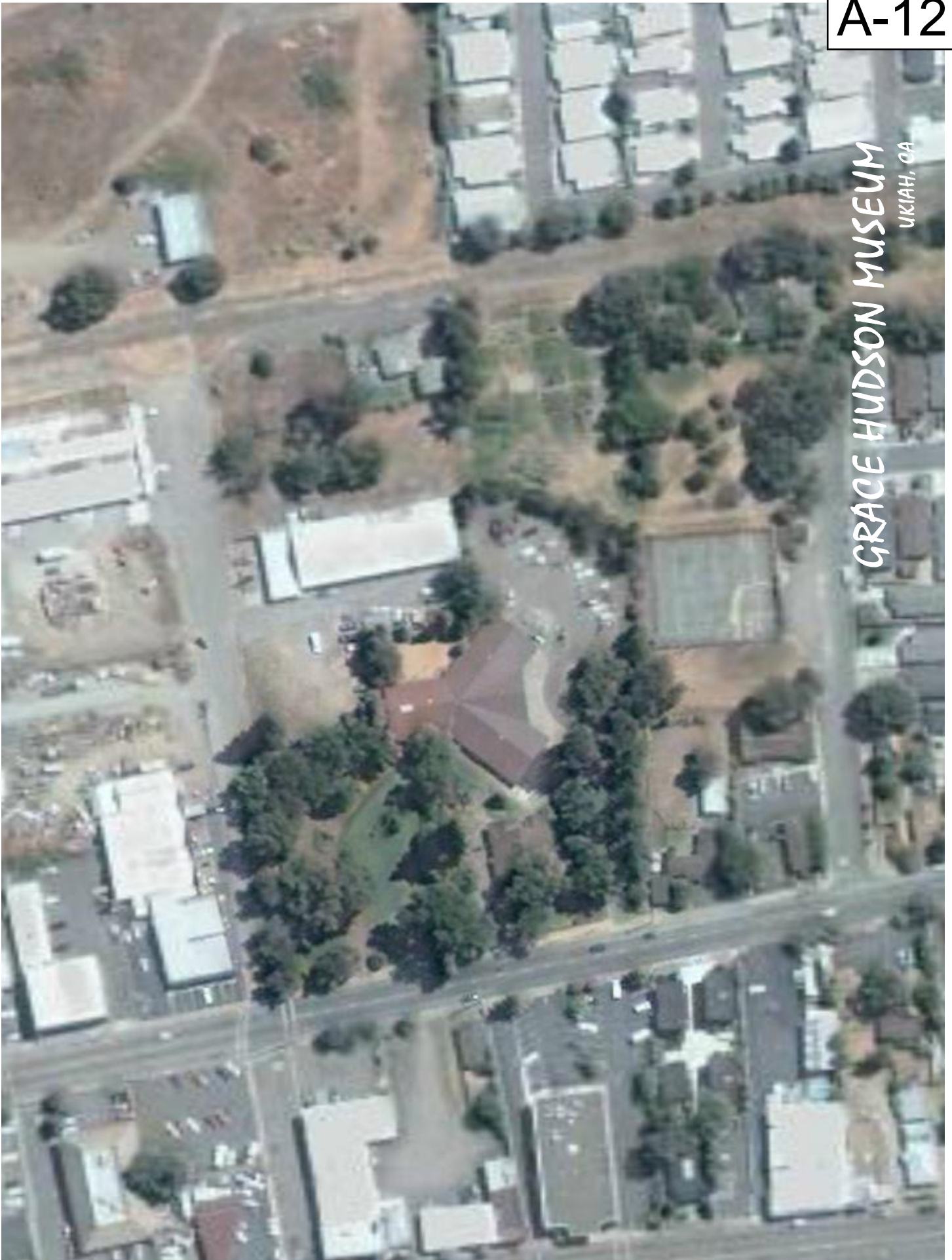
MARK CAVAGNERO ASSOCIATES

DISCUSSION QUESTIONS

1. Do you identify yourself through community relationships or through land boundaries? How do you define your boundary crossover of your region?
2. What communities in your area come together for ceremonies? Do you celebrate your Big Time with other tribes?
3. What landmark do you identify as your spiritual grounding? What is the traditional direction of entry in your community?
4. What in nature would you use to define your community?
5. Do you want to share your traditions or spiritual belief? What do you want to share?
6. Do you want to share your ceremonies or celebrations?
7. What do you identify as your cultural treasures? Do you identify anything with restricted use?
8. In what type of environment would you like to place your cultural treasures? What kind of separation do you need for cultural treasures?

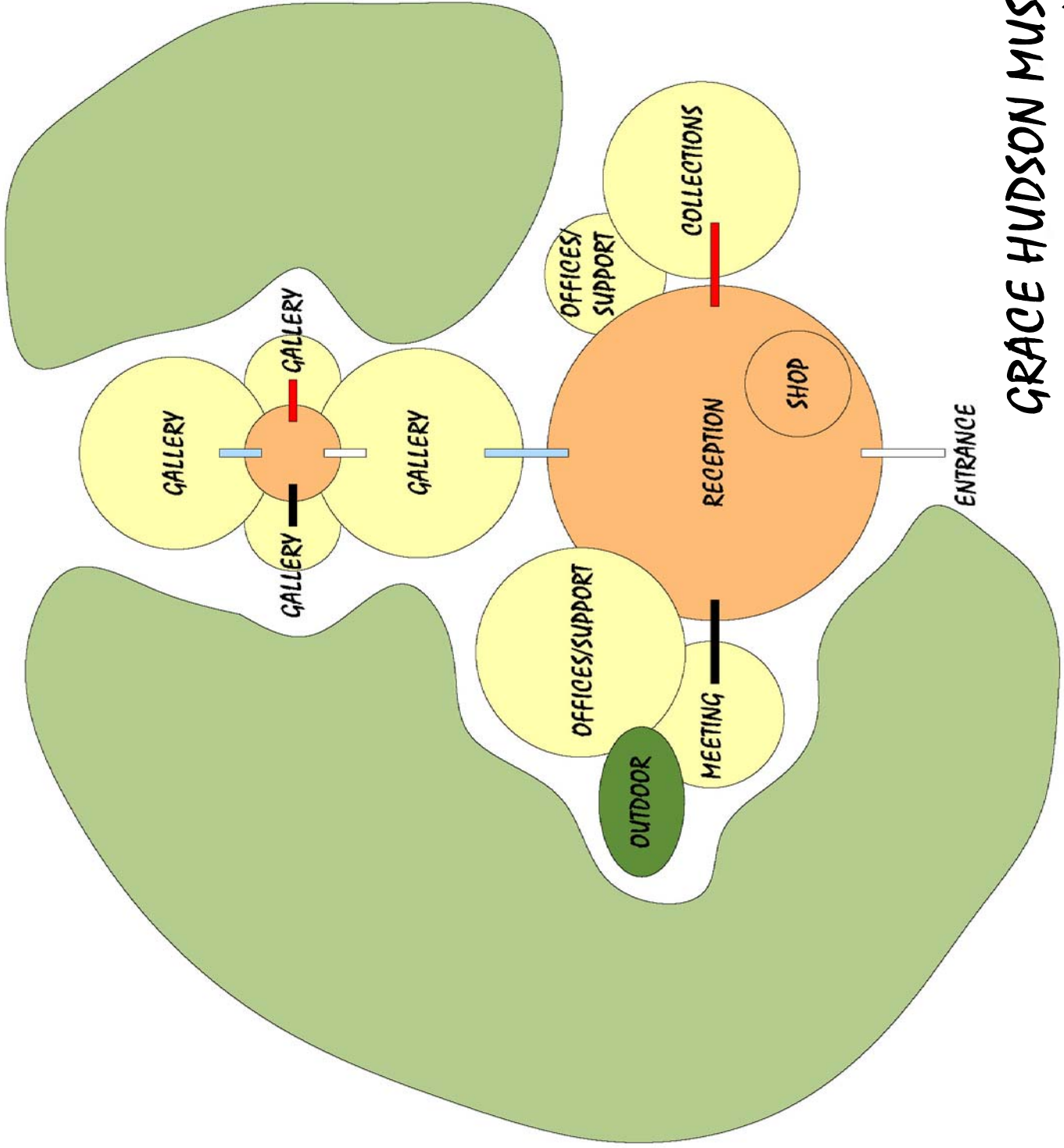
OUR NEXT STEP IS TO UNDERSTAND THE FUNDAMENTAL SPATIAL ORGANIZATION OF THE CIHC

1. What should be the orientation and relationship of our needs?
2. How should the idea of the circle, and the cardinal directions, North, West, South and East principles be applied to the spatial organization of the building?
3. What should be the relationship of the various uses?
4. Do we have the correct mix of spaces needed for the CIHC?



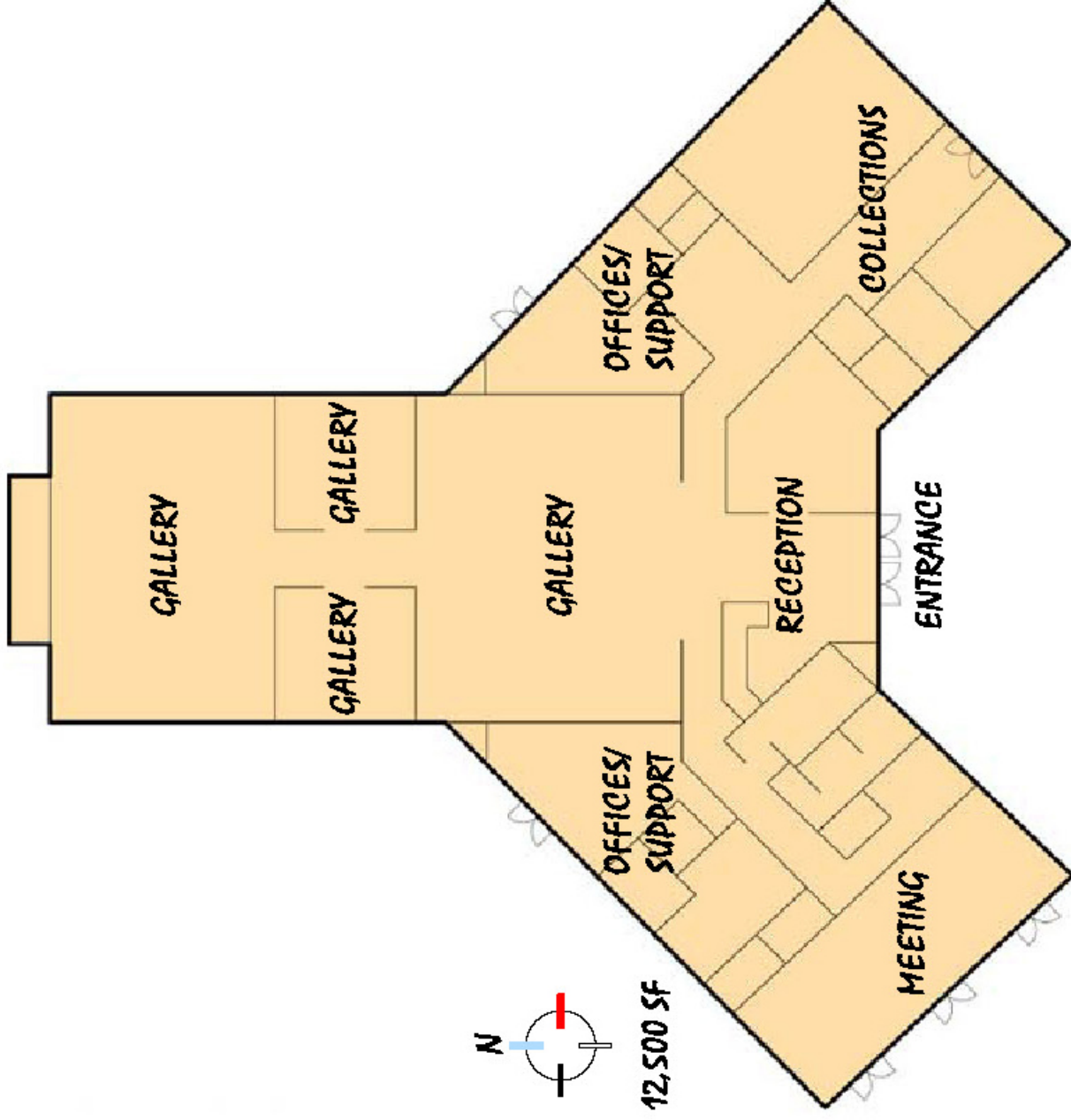
GRACE HUDSON MUSEUM

UKIAH, CA



GRACE HUDSON MUSEUM
UKIAH, CA

GRACE HUDSON MUSEUM
UKIAH, CA

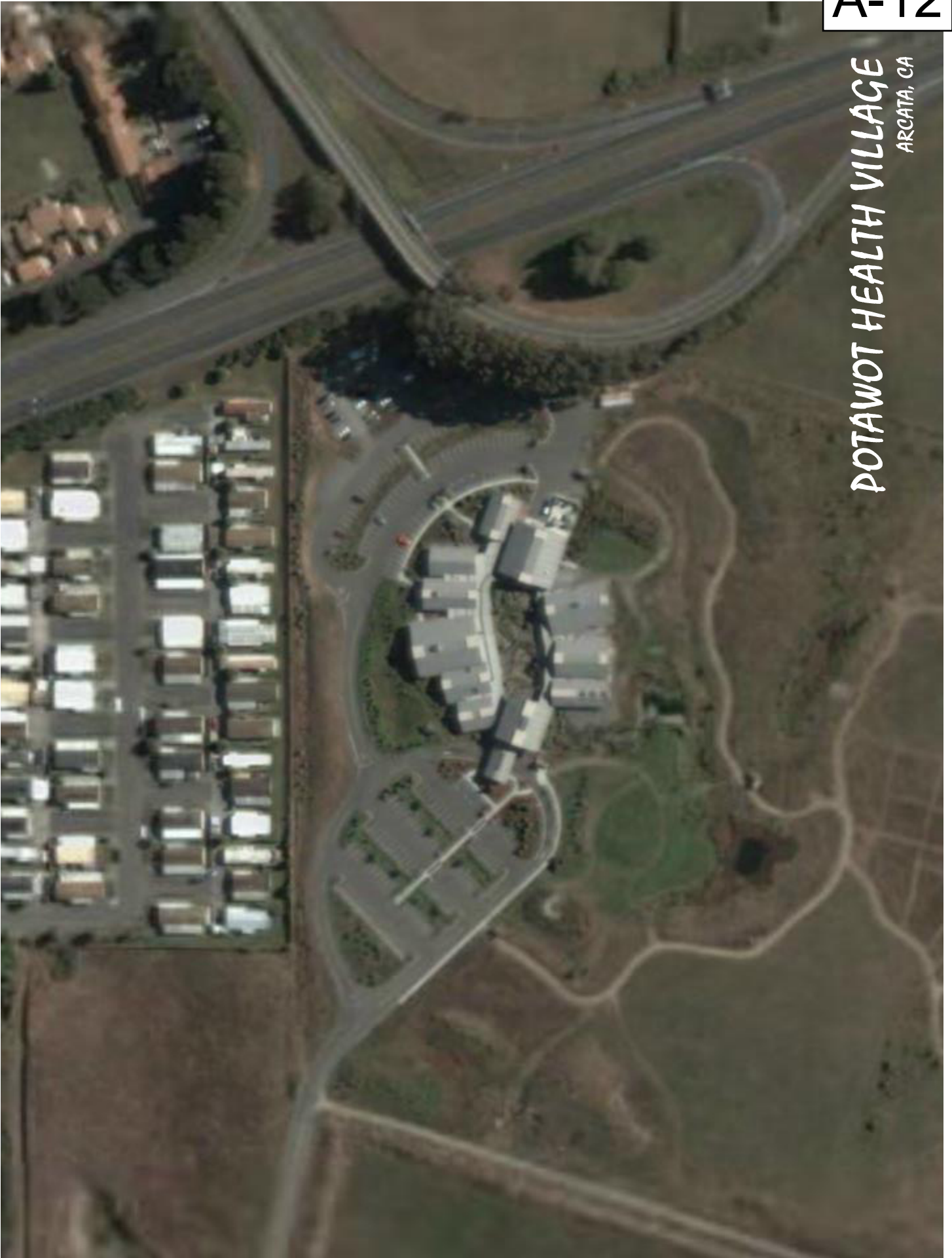




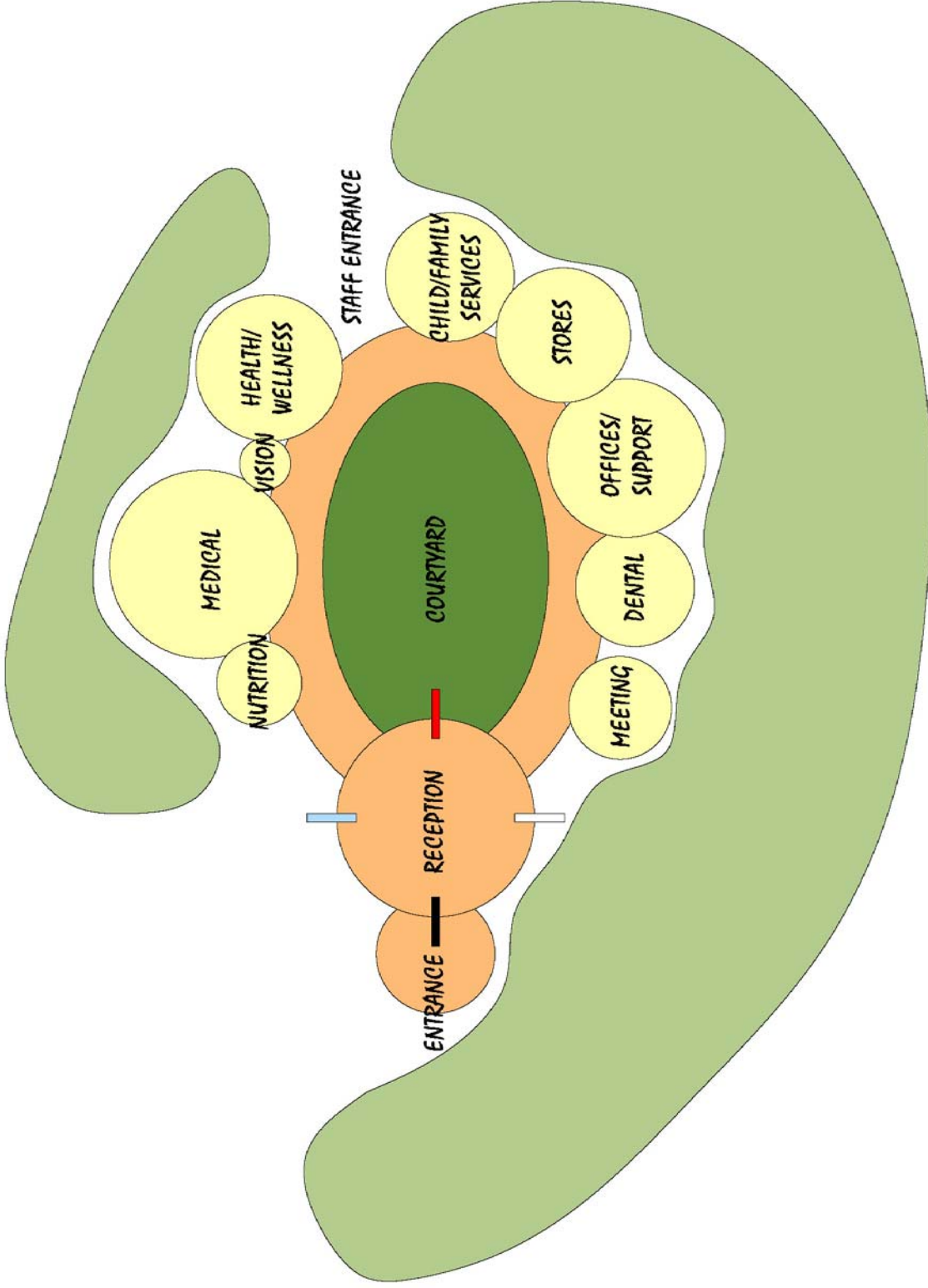
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GRACE HUDSON MUSEUM
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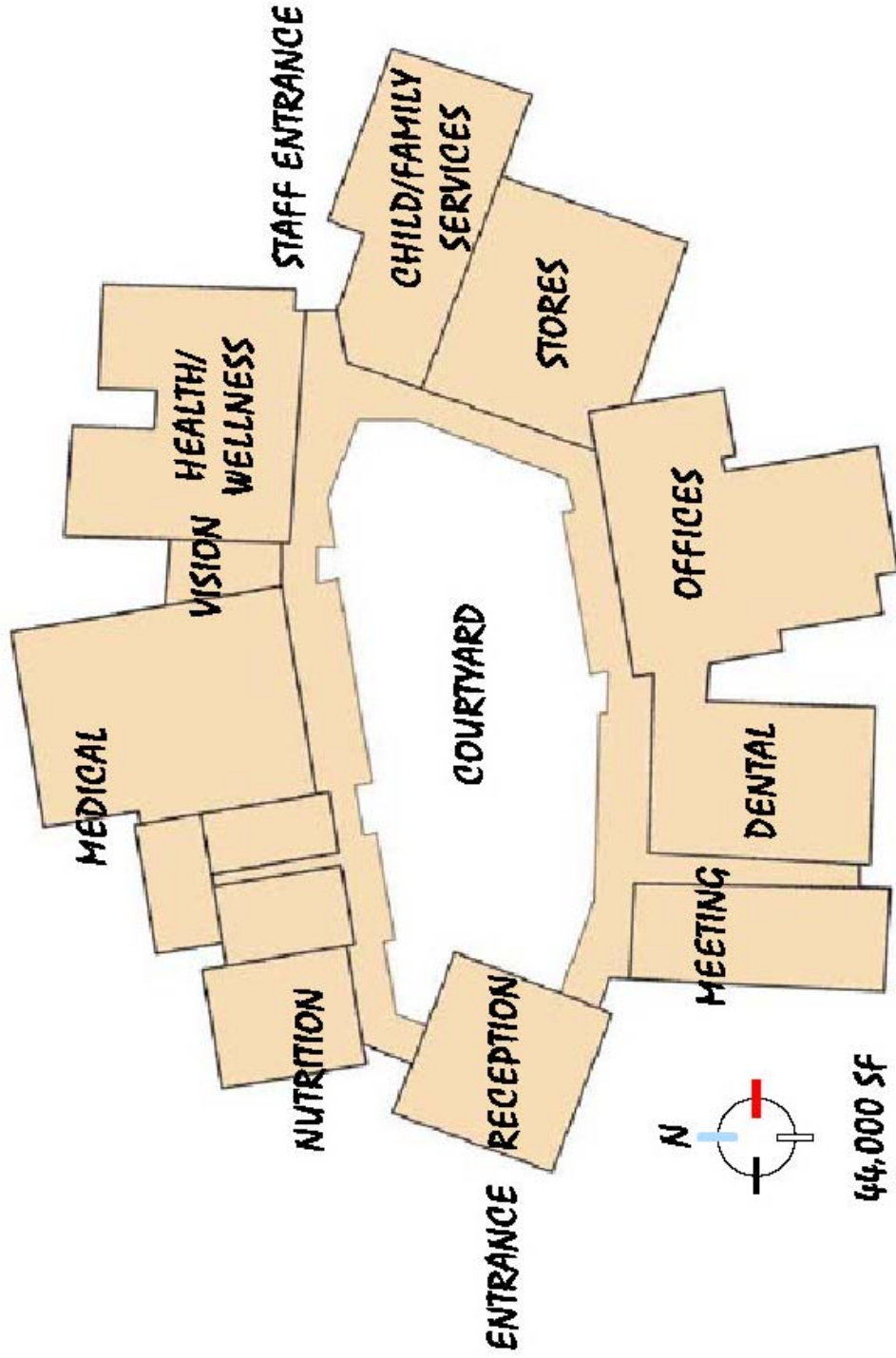
POTAWOT HEALTH VILLAGE
ARCATA, CA



POTAWOT HEALTH VILLAGE
ARCATA, CA

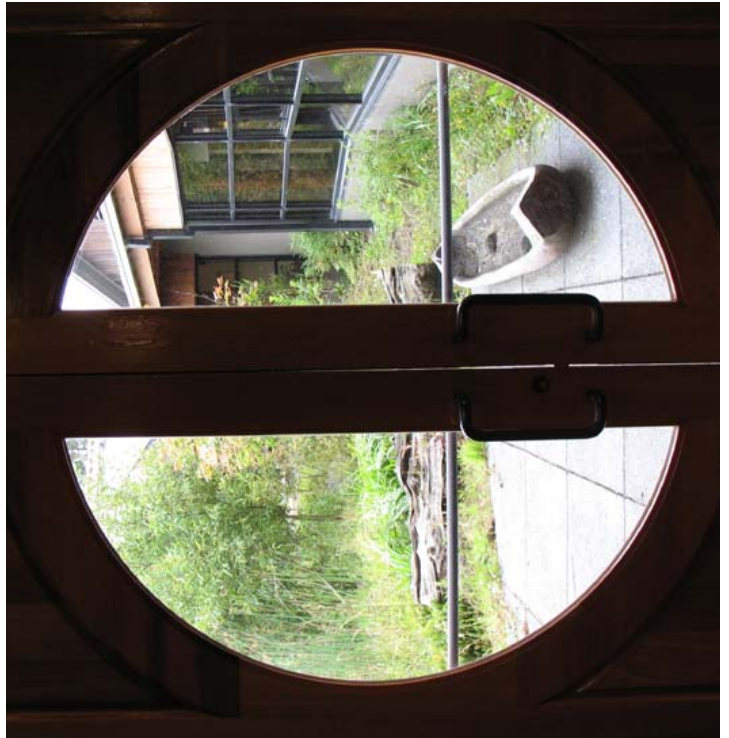


POTAWOT HEALTH VILLAGE ARCATA, CA



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POTAWOT HEALTH VILLAGE
ARCATA, CA



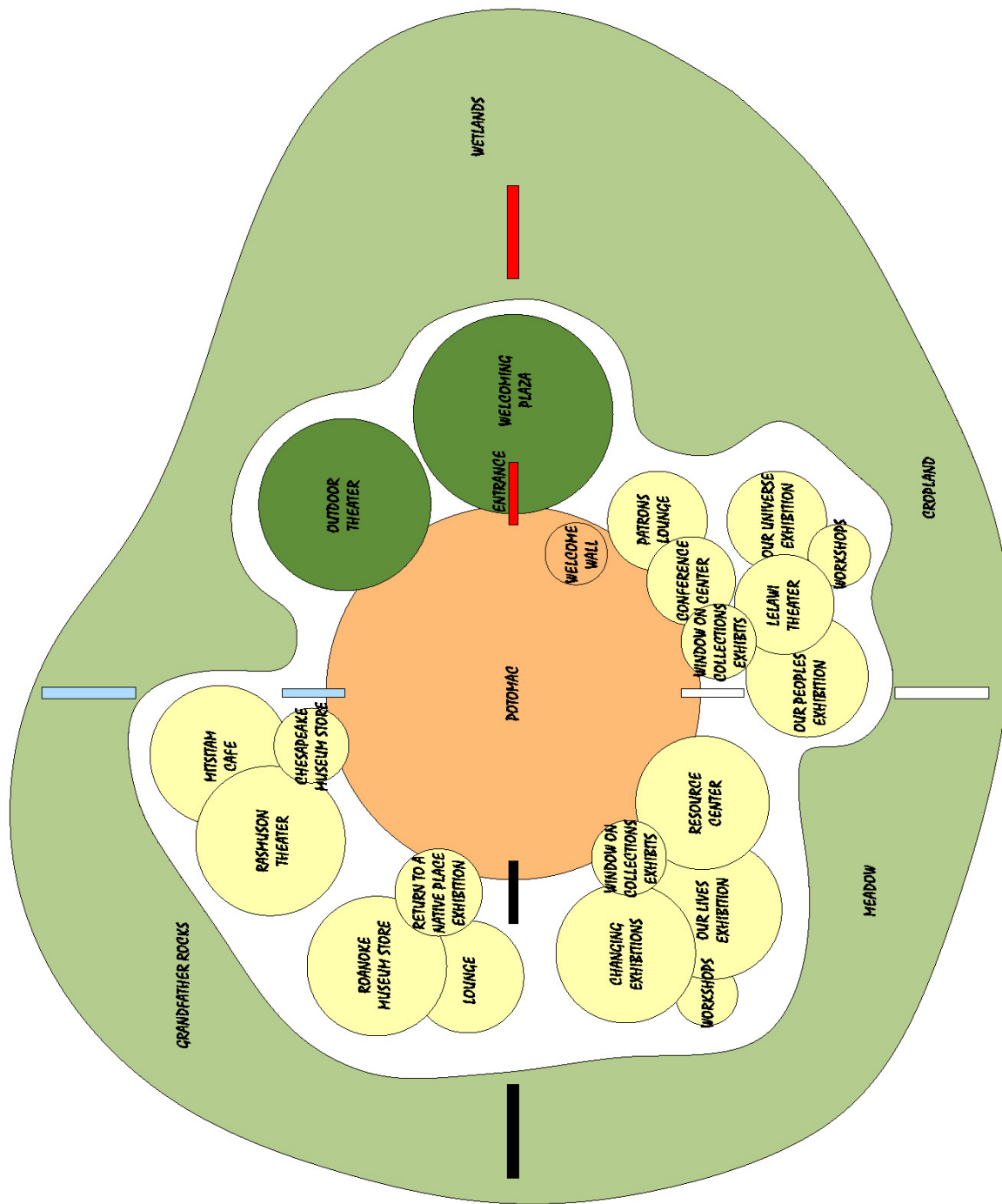


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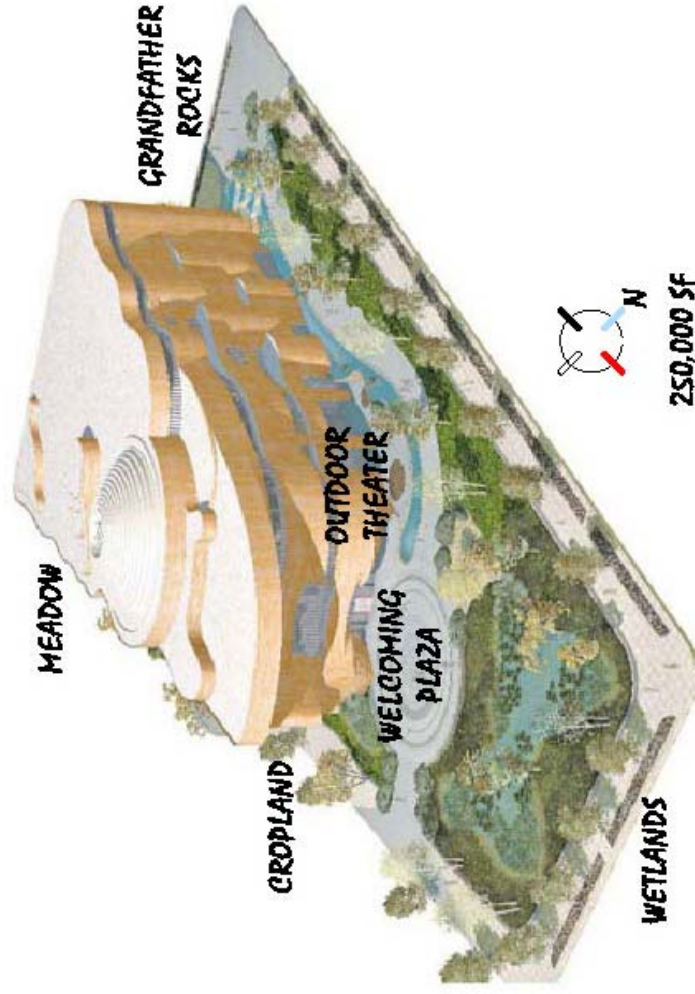
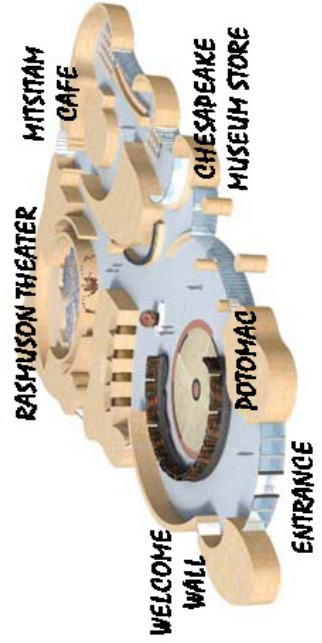
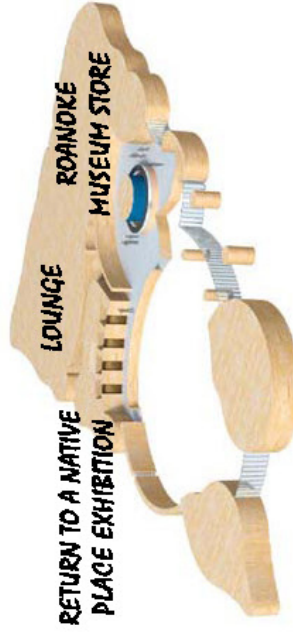
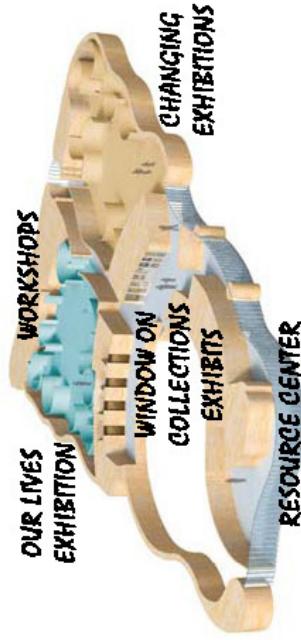
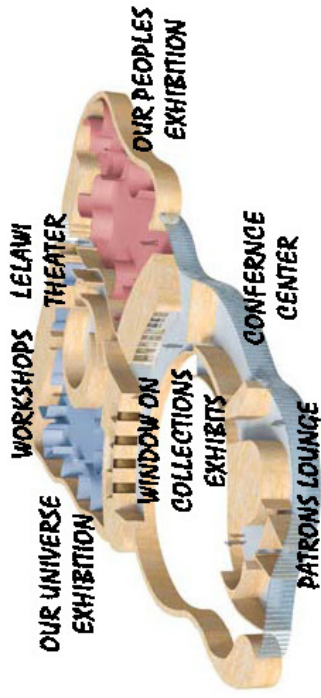
WASHINGTON, DC

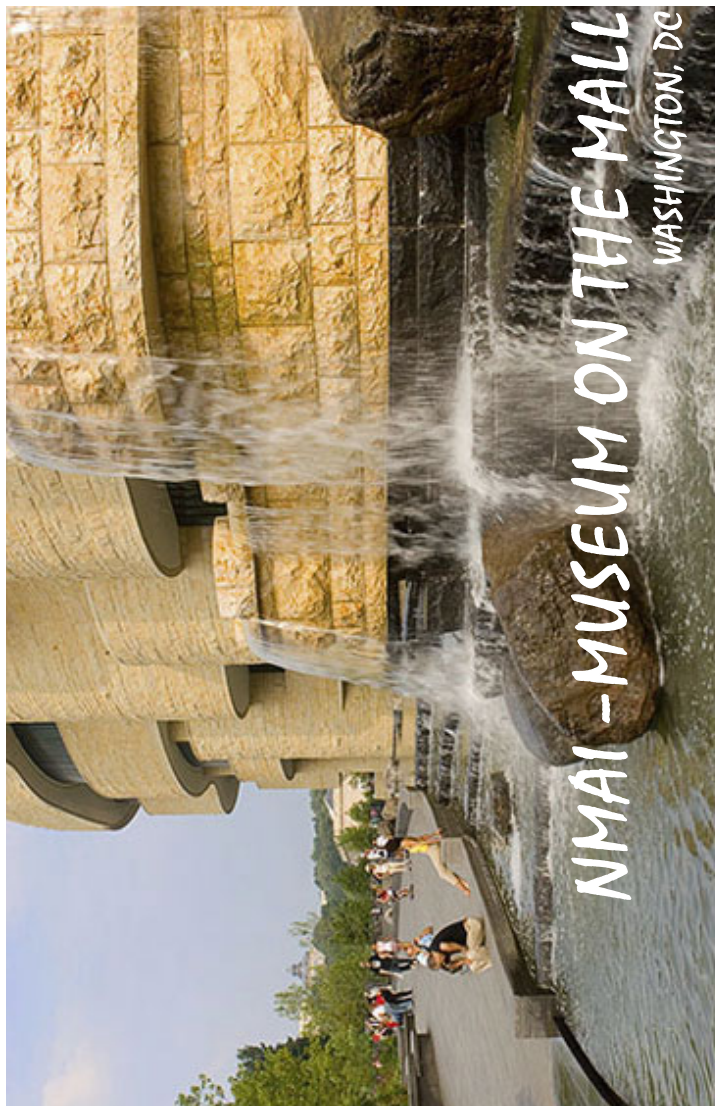
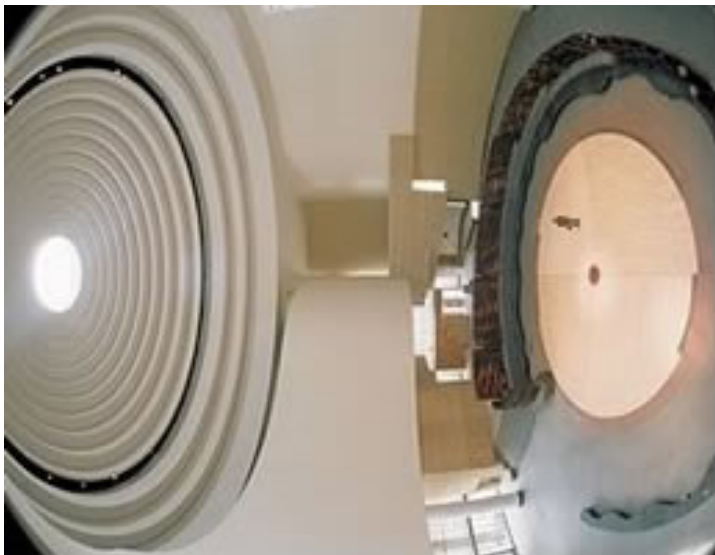
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WASHINGTON, DC



NMAI - MUSEUM ON THE MALL WASHINGTON, DC

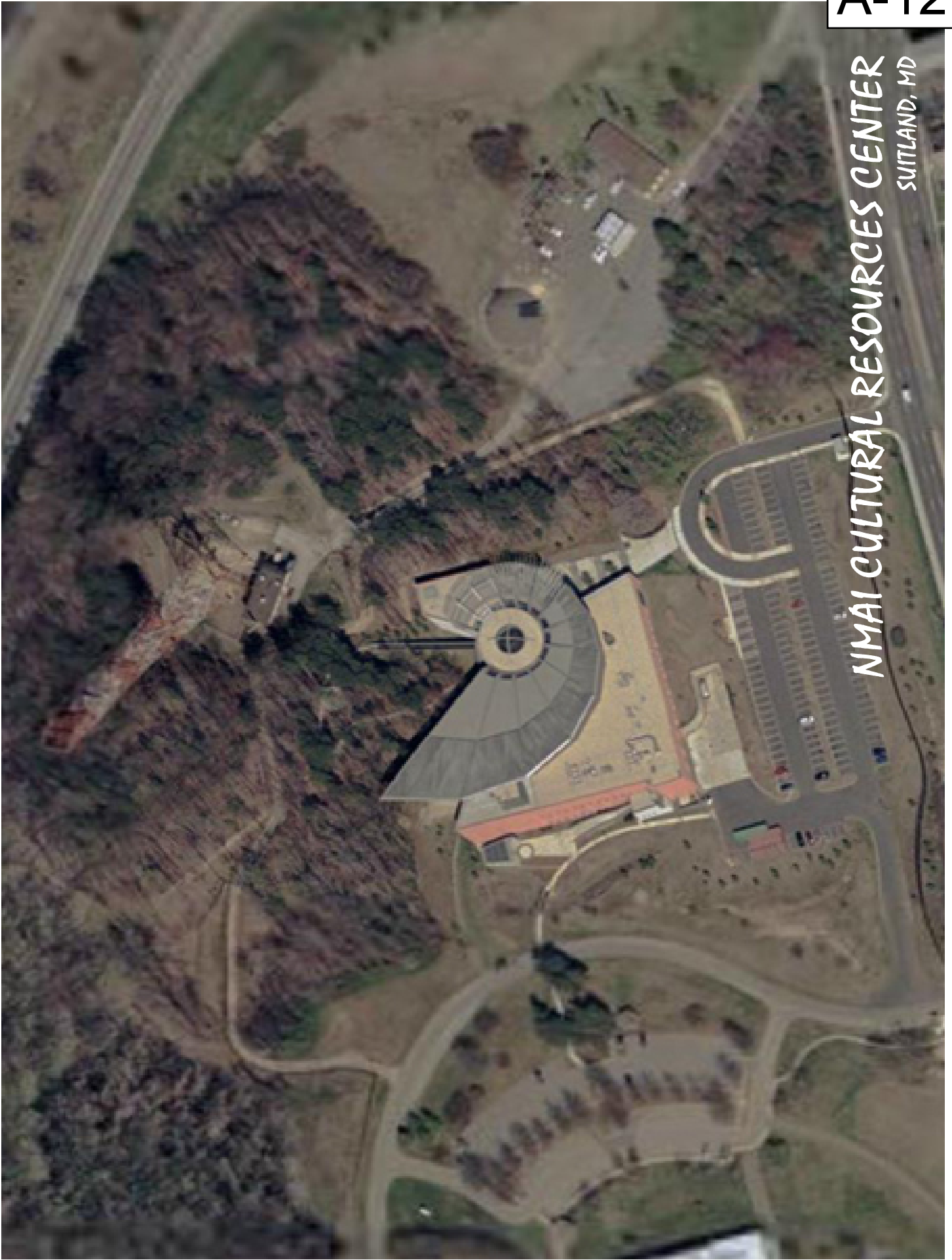




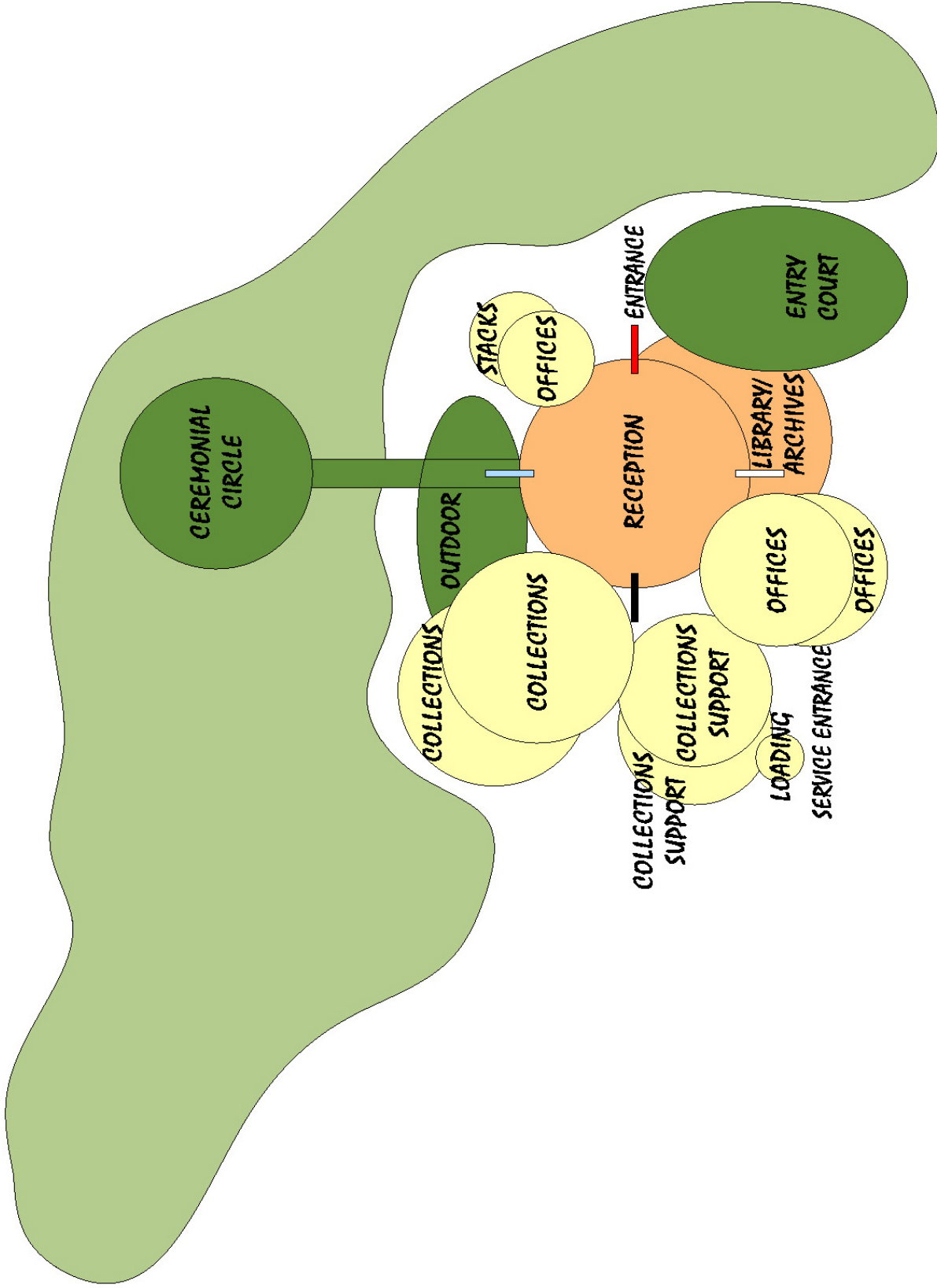
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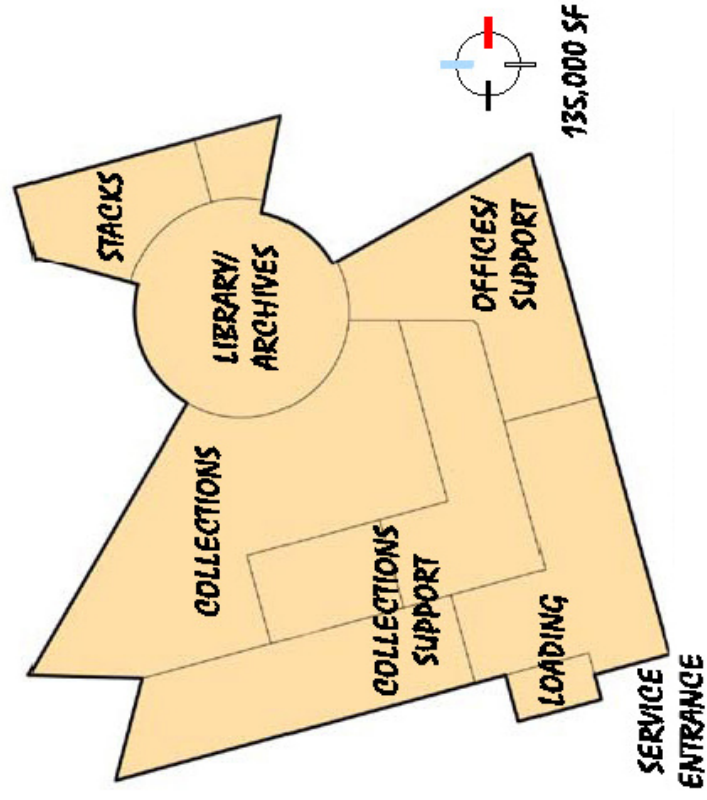
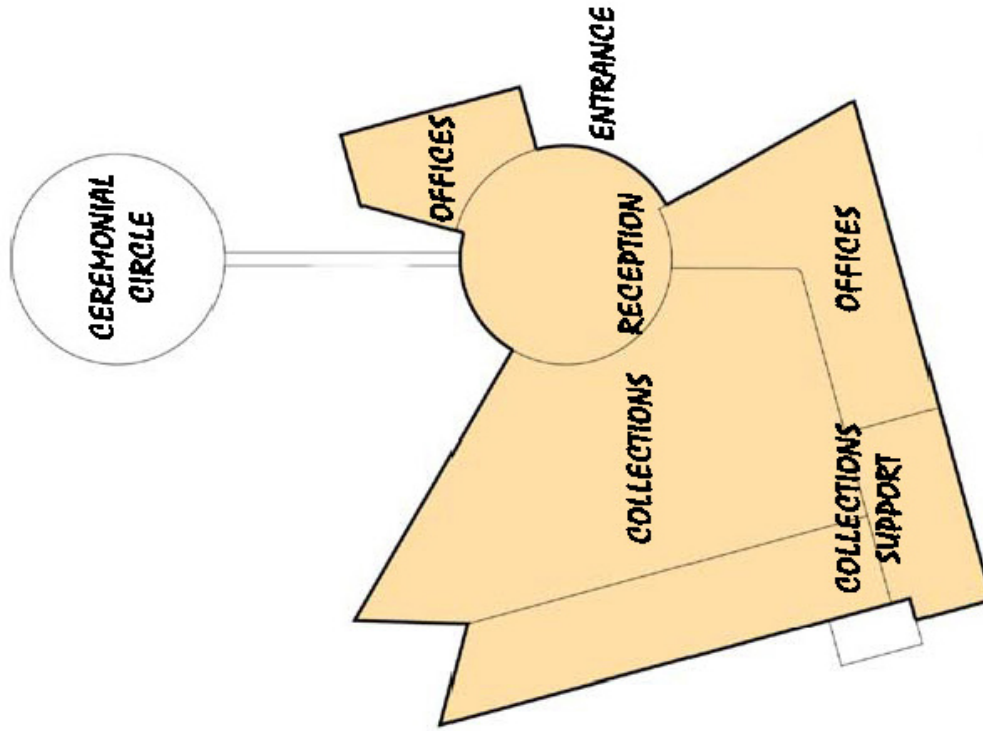
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SUITLAND, MD



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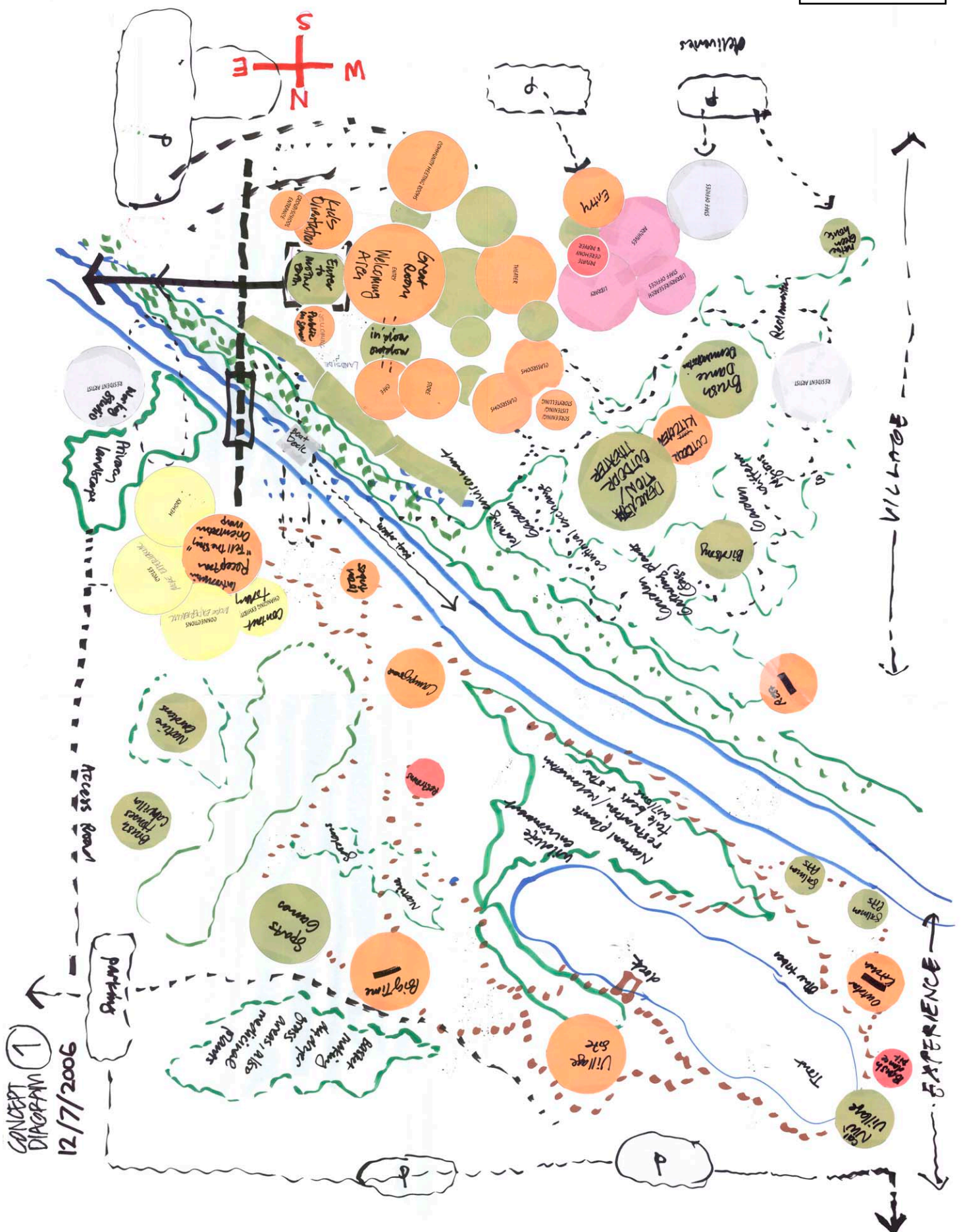


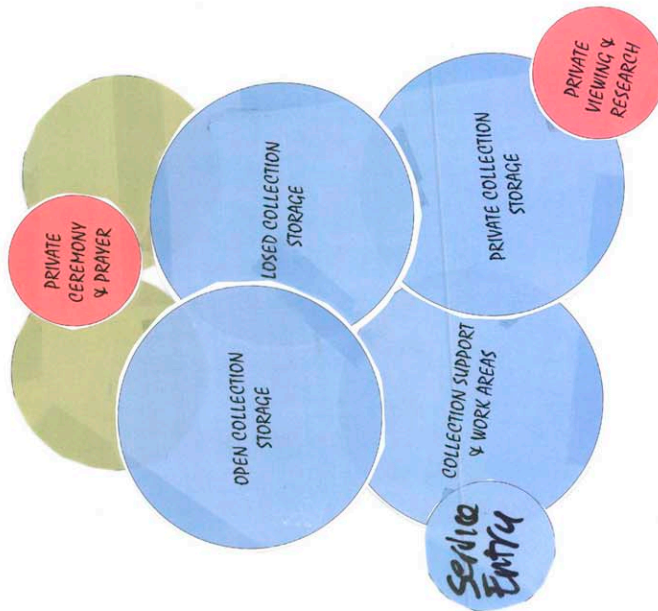
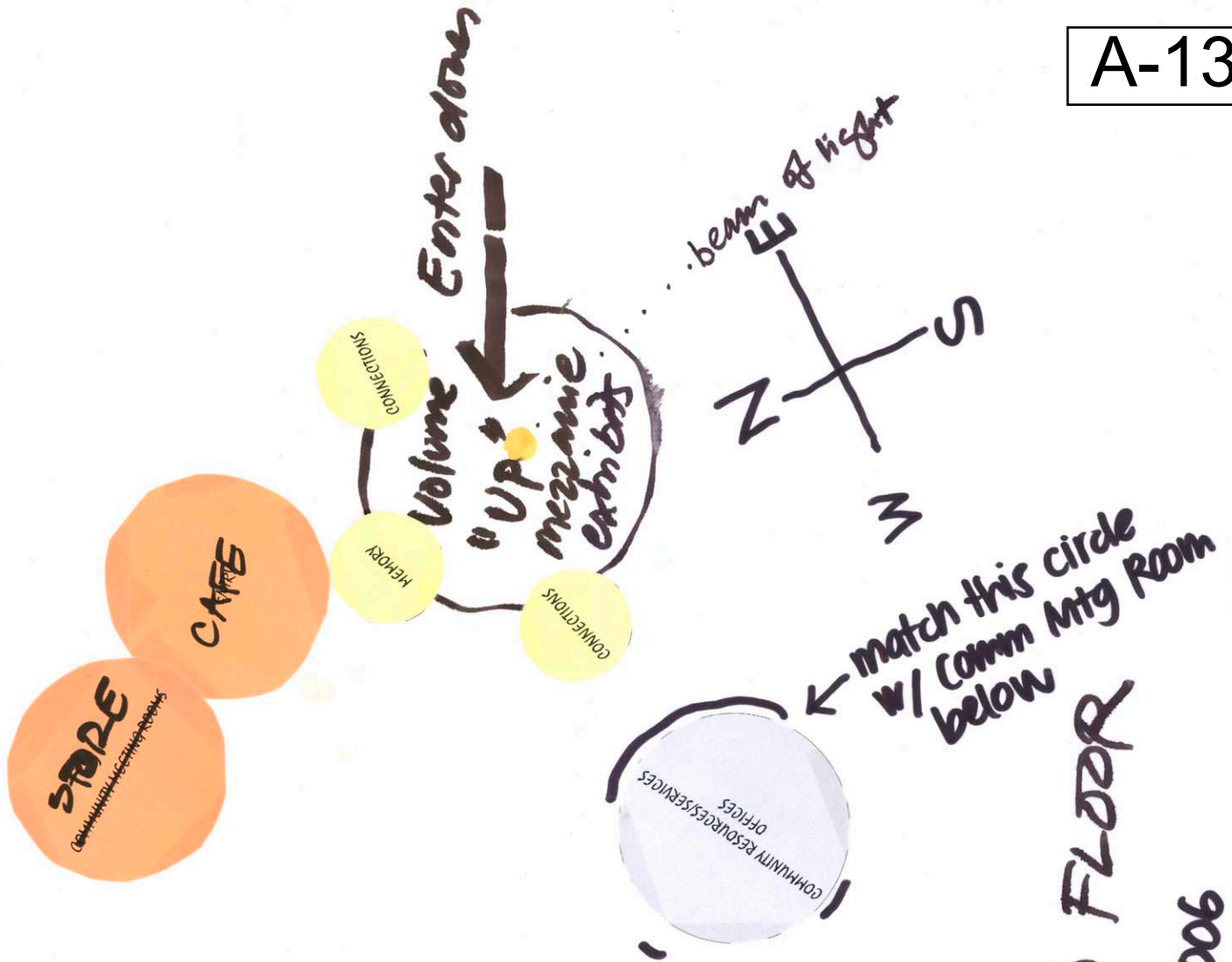
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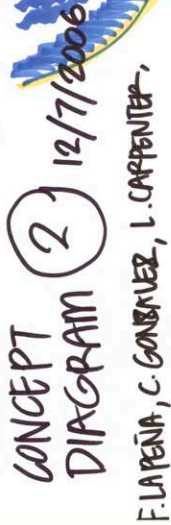
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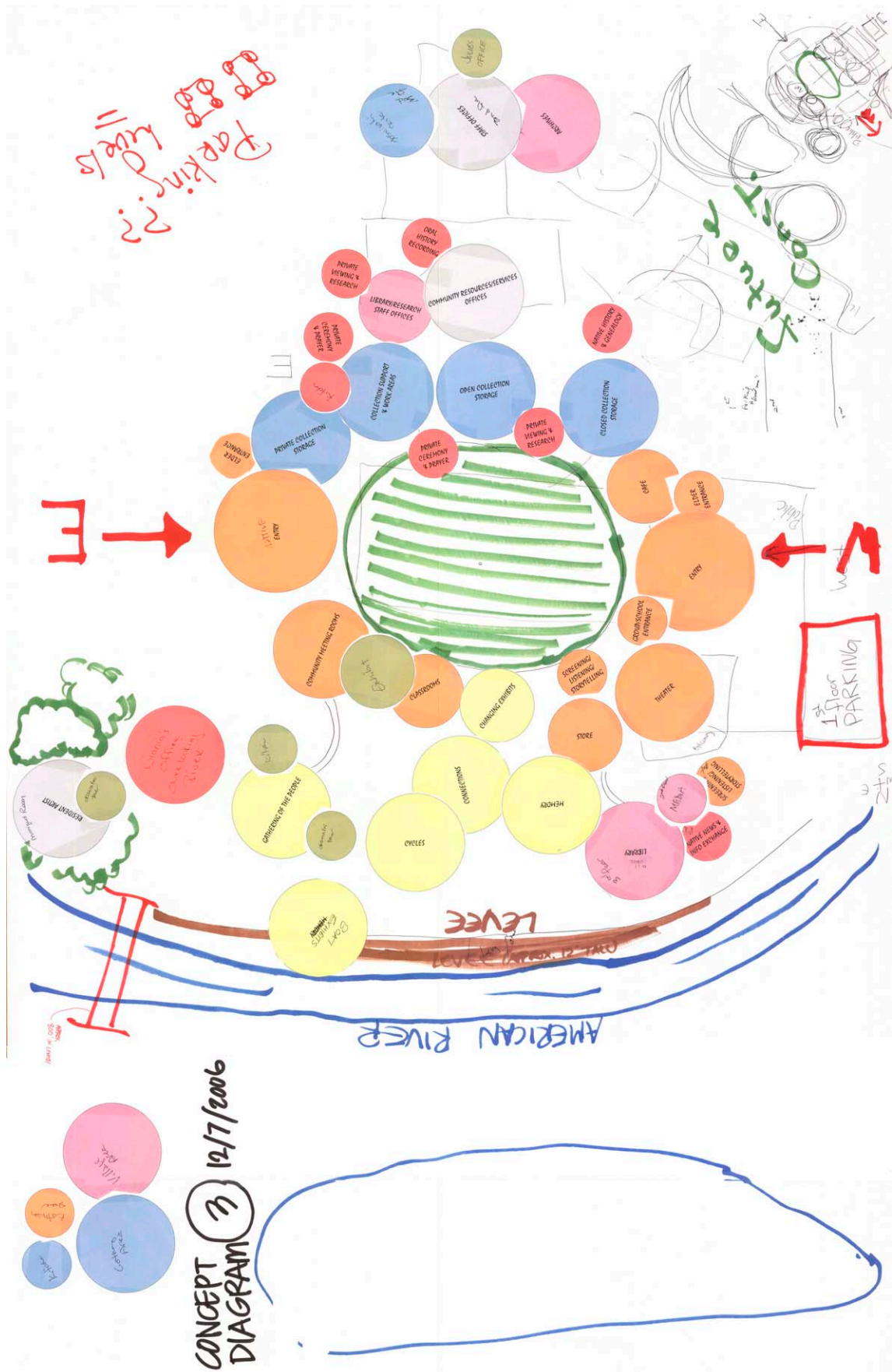






SECOND FLOOR / THIRD FLOOR
CONCEPT DIAGRAM ① 12/7/2006





Use	Description	1991 Study	Current Range
Entry Spaces Entry <i>Transitional Space</i>	The entry informs visitors that they are entering Sovereign land and that they must consider their reasons and intent for entering - the visitor must decide to enter, be invited to enter, and be permitted to enter. The entry should be a light filled space that brings natural elements indoors. It includes Public and Elders entrances, reception, ticketing and coat check. The school and group entrance, assembly and orientation area could be part of the this space or a separate space	800 SF	2,600 - 3,000 SF
Store	Locate near entrance or in other easily found public area	1,200 SF	800 - 2,000 SF
Public Restrooms	Locate near lobby or in other easily found public area	1,500 SF	900 - 1,300 SF
Café <i>Transitional Space</i>		SF	2,000 - 2,000 SF
Net Area		3,500 SF	6,300 8,300 SF

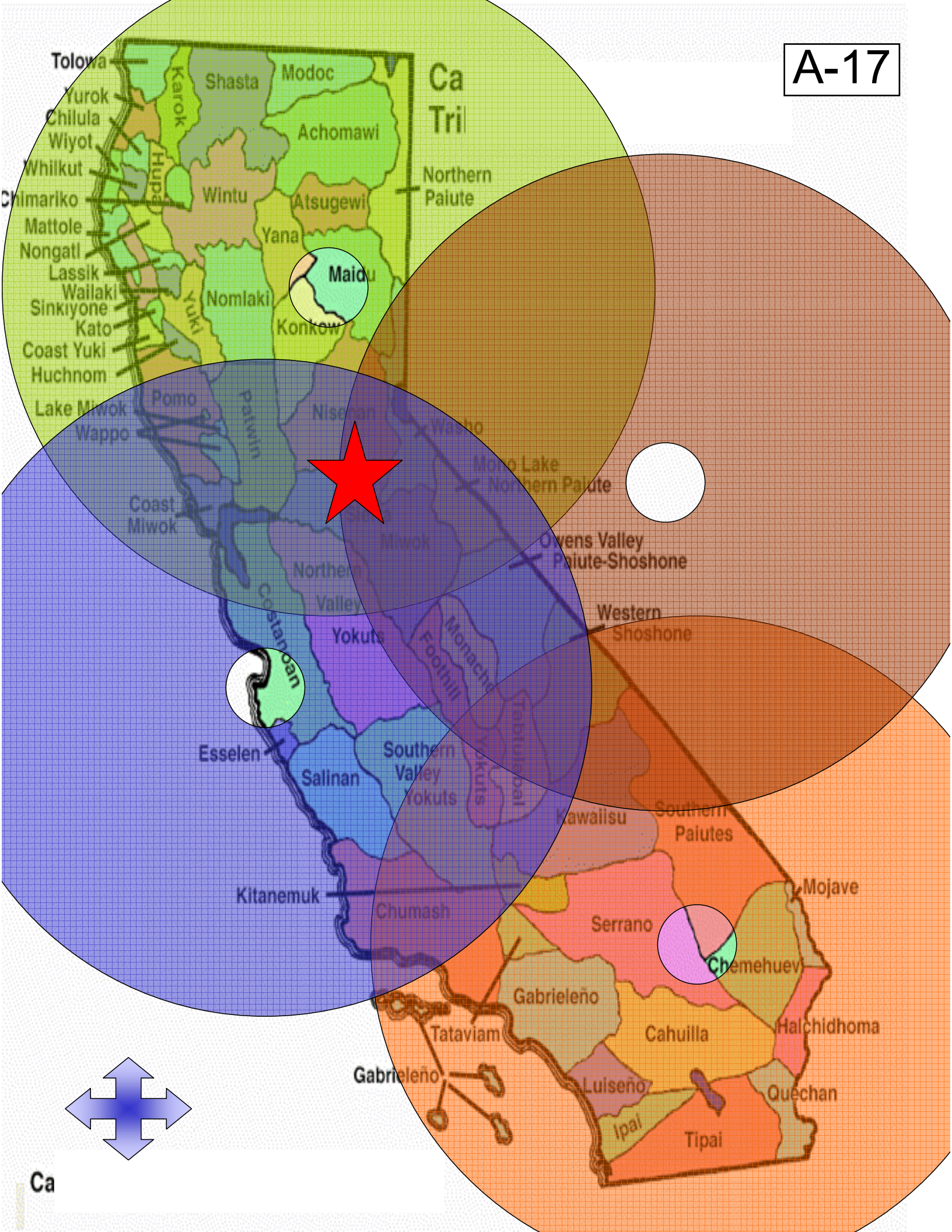
Use	Description	1991 Study	Current Range
Forum Spaces			
Large Community Meeting Room	Room for forums and events 125 to 250. Locate near entrance or other easily found public area, possibly near Connections exhibit. Needs service access. Could be open off hours for Native Forums, Community Meetings, etc.	1,500 SF	1,200 - 2,000 SF
Community Meeting Room	One or two rooms for 15. Locate near large Community Meeting Room where room(s) could be used as break-out room(s). Could be open off hours for Native Forums, Community Meetings, etc	0 SF	300 - 600 SF
Community Resources and Services	Office space for Community Resources and Services. Locate near Forum Spaces in an easily found location	2,000 SF	2,000 2,000 SF
Theater	This could be a sloped floor theater in the round for performances and story telling, a sloped floor rectangular theater for screening and lectures, a flat floor space with a raised stage for a variety of uses. The theater also could have a connection to the outdoors - with indoor and outdoor seating, operable skylight, and/or operable exterior partition. Locate near lobby or provide separate entrance. Could be open off hours for performances and programs	1,500 SF	3,000 3,000 SF
Changing Room	Changing for performances and ceremonies. Locate adjacent to theater	0 SF	150 150 SF
Kitchen	Lockable casework, sink, refrigerator and power for kitchen facilities for on site preparation of food as well as caterer's warmers. Locate near forum/event room.	0 SF	300 400 SF
Net Area		5,000 SF	6,950 8,150 SF

Use	Description	1991 Study	Current Range
Content Spaces Gathering of the People	First of the Major Interpretive Content Areas that introduces the visitor to the Native worldview. Locate near entrance. If desired could be open off hours for programs and events	SF	3,400 5,600 SF
Cycles	Cycles Content Area(s) provides a sense of traditional life in California. It includes exhibit and associated public education spaces such as story telling spaces and limited access Native Practice spaces such as prayer spaces	5700	9000
Memory	Memory Content Area(s) provides an understanding of the impact and conflict that came from outside cultures. It includes exhibit and associated public education spaces such as screening, listening, reading and reflection areas and limited access Native Practice spaces such as alcoves for private texts and oral histories.	5700	9000
Connections	Connections Content Area(s) offers a perspective on Native communities battle for survival. It includes exhibit and associated public education spaces such as screening and story telling spaces and limited access Native Practice spaces such as quiet and elder zones	5700	9000
Changing Exhibits Classroom	For traditional and contemporary media One or two classrooms with sink for 30 kids. Locate near entrance or in other easily found public area	3,000 800 0 SF	7,000 1,600 SF
Net Area		12,000 SF	24,300 41,200 SF

Use	Description	1991 Study	Current Range
Library/Archive Spaces			
Public Library	Information desk, reading tables, electronic reference stations, reference materials. Good access from entrance and possibly adjacent to Connections exhibit areas	SF	950 950 SF
Native News and Information Exchange a			200 200 SF
Native History Area/Genealogy Research			200 200 SF
Private Viewing and Consultation Area		SF	150 100 SF
Media Room (screening and listening)		SF	150 150 SF
Recording room for oral histories, stories, songs	Controlled yet easy public access	SF	200 200 SF
Kids Room		SF	100 150 SF
Library & Research Staff Paper Archives	Includes both closed general access archives and closed limited access private archives. Use of compact storage will maximize capacity	SF SF	400 1,000 400 SF 1,200 SF
Media Archives	Includes both closed general access archives and closed limited access private archives. Use of compact storage will maximize capacity	SF	100 100 SF
Net Area		1,500 SF	3,450 3,650 SF

Use	Description	1991 Study	Current Range
Collection Spaces			
Collection Storage	Includes open and closed general access storage and closed limited access private storage and cold storage. Collections will be stored with cultural and conservational care.	25,000 SF	10,000 20,000 SF
Private Ceremony/Prayer Place	Indoor and outdoor space for ceremonies, prayer, smudging. Locate adjacent to collection storage	SF	300 300 SF
Changing Room	Changing for ceremonies. Locate adjacent to collection storage		150 150
Private viewing and research	Indoor space for viewing and research. Locate adjacent to collection storage		
Conservation Labs	For conservation work and training. Locate adjacent to collection storage	SF	1,000 2,000 SF
Photo Lab	For photography. Located adjacent to collection storage	1,800 SF	800 1,000 SF
Exhibition Prep	Clean layout room. Locate adjacent to storage	SF	1,000 1,500 SF
Exhibition Shop	With power equipment	2,400 SF	1,000 1,500 SF
Museum Loading Dock	For delivery and pick of objects, and traveling exhibits	SF	300 500 SF
Secure Receiving /Holding	Adjacent to loading dock	SF	1,000 1,200 SF
Crate & Display Storage	Adjacent to holding	SF	1,000 1,200 SF
Net Area		29,200 SF	16,550 29,350 SF





Linguistic Groups

Athapaskan

Algonquian

Yukon

Penutian

Uto-Aztecan

Yukian

